



NATIONAL ASSOCIATION OF TEACHERS OF SINGING

inter nos

"Between Us"

WWW.NATS.ORG

VOL. 49, NO. 2 • FALL 2016

ASSOCIATION NOTES

The Legacy of NATS: Past, Present, Future

In this Issue of *Inter Nos* I am taking the opportunity to print my comments from the opening session of the 2016 NATS National Conference in Chicago this past July.

Sixty-five years ago in 1951, NATS held its very first independent national conference here in Chicago with 228 attendees. Still an organization in its infancy, NATS had just over 1,000 members and had recently issued and published a report entitled "Proposed Curriculum for Training Teachers of Singing in Universities and Schools of Music" which was printed and distributed to over 1200 institutions. While its leaders had big plans for its future little did they know that we would return to the great city of Chicago in 2016 with 7,000 members and a record conference attendance of over 1,300. The legacy of leadership and influence of your professional organization over the years influenced the creation of standards for the very first degrees created specifically to train the teacher of singing and led to the creation of the doctor of musical arts degree in voice and voice pedagogy. We returned to this topic this year in one of our pre-conference workshops to assess where we are and how we want to continue to influence the future preparation of the singer and the teacher of singing.

Through creative leadership and the financial support of our membership as a whole through their yearly dues and from special and significant financial support from particular members and friends, NATS has impacted countless careers of singers and teachers of singing and today at this opening session we highlight just a few of the ways this impact has been felt.

"Life changing," "career altering," and "absolutely transformational." These are repeated exclamations we hear from annual participants in the NATS Intern



Allen Henderson
NATS Executive Director

| | |
|--|----|
| Association Notes | 1 |
| Independent Teacher Associate Editor | 2 |
| 2017 NATS Membership Renewal | 3 |
| 2017 NATS Winter Workshop | 8 |
| NATS Fiscal Summary | 9 |
| Paul Witkowski Joins NATS | 9 |
| In Memoriam | 9 |
| International Notes | 10 |
| ICVT9 in 2017 | 11 |
| TRANSITIONS: From Independent Studio to Community Music School | 12 |
| TRANSITIONS: From The Big City To The Suburbs | 14 |
| Finding My Tribe - Boytim Award Winner Sheila Townsend | 18 |
| The Four Agreements for Independent Voice Teachers | 20 |
| NATS Intern Program | 22 |
| Chicago National Conference | 24 |
| 2016 National Student Auditions | 26 |
| 2016 NATS Artist Awards | 31 |
| 2016 National Music Theater Comp. | 32 |
| 55th NATS National Conference | 33 |
| 2016 Art Song Composition Award | 34 |
| 2017 Art Song Composition Award | 35 |
| NATS Installs 2016-17 Officers | 36 |
| 2016 NATS Board of Directors Report | 37 |
| National Committee Assignments | 39 |
| Order DVDs from Chicago | 42 |
| FTC Settlement Information | 43 |

continued on page 3 ...

inter nos

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PUBLISHER

Allen Henderson
Executive Director
allen@nats.org

MANAGING EDITOR

Deborah Guess
Director of Operations
deborah@nats.org

INDEPENDENT TEACHER ASSOCIATE EDITOR

Cynthia Vaughn
CynthiaVaughn@mac.com

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PLEASE SEND ADDRESS CHANGES TO: NATS

Phone: 904.992.9101

Fax: 904.262.2587

Email: info@nats.org

Visit us online at: www.nats.org

PUBLICATION DEADLINES:

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

Spring issue Feb. 1
Fall issue Aug. 1

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

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

INDEPENDENT VOICES

From the Independent Teacher Associate Editor

I am excited and honored to be the new Associate Editor for Independent Voices. I am grateful to outgoing associate editor, Nancy Bos, whom I've known since she was a NATS Intern more than a decade ago. Even then, Nancy showed great enthusiasm and vision and was an advocate for non-university independent voice teachers. Over the years, it has been exciting to watch Nancy take on leadership and advocacy roles in NATS. I promise to continue her mission to encourage independent teachers to become active in NATS leadership at the local, regional, and national level. Independent studio teachers comprise 60% of NATS total membership and our numbers are growing.



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

As a brand new NATS member in 1984, fresh out of graduate school, I attended my first national summer workshop in Boulder, Colorado. It was amazing! I learned so much and met many new friends from across the US and Canada, who treated me like a real professional voice teacher (even though I still felt like a student.) Since then, I don't think I've missed a national conference in thirty years. I've met heroes and mentors like Roy Delp, Jean Westerman Gregg, Robert Edwin, Meribeth Dayme, Marni Nixon, and Joan Boytim, and I still have conference reunions with friends that I first met at the 1984 workshop!

My NATS journey has come full circle from private voice studios in California, Illinois, Ohio, New York, and Colorado to a decade of university teaching. In 2008 I left full-time academia to open a small independent community music school. Fast forward to 2016, I am now director of two multi-teacher independent studios, where I teach 20-25 weekly voice lessons and oversee other teachers. In addition to knowledge of vocal repertoire, technique, and styles, I continue to learn about business, entrepreneurship, and mentoring.

The columns and articles for Independent Voices will continue to be "Inter Nos" — between us. I'm very active on social media and voice teacher forums and will stay current on trends and topics. One of the new features I'd like to introduce is a series of articles and interviews on TRANSITIONS. As singers and voice teachers we go through many transitions: such as transitioning from graduate school to professional, transitioning from a singing career to teaching, transitioning into

continued on page 9 ...

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.

2017 Membership Renewal Begins Oct.1 at www.NATS.org

Dues season will begin soon, with renewal for 2017 opening on Oct. 1 and continuing through Dec. 31. A \$20 late fee will apply beginning Feb. 1, with any member not yet renewed by March 1 being deactivated from the NATS membership list. A \$20 reactivation fee will apply from March 1-Sept. 30, with a \$50 reactivation fee being assessed from Oct. 1-Dec. 31. The renewal process:

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

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



ARE YOU A LAPSED MEMBER WHO NEEDS TO REACTIVATE?

Any member who fails to renew by March 1, 2017, will be considered lapsed and require reactivation. Lapsed members are eligible to reactivate their membership and do not need to complete a new membership application. A \$20 reactivation fee is required, in addition to full dues for the current year in order to be reinstated (March 1-Sept. 30). A \$50 reactivation fee is assessed, in addition to dues for the coming year, from Oct. 1-Dec. 31. Reinstatement must be completed at nats.org.

continued: The Legacy of NATS — Past, Present, Future

— continued from page 1

Program. This year marked the 25th year of the NATS Intern Program. Since its inception in 1991, 300 interns have completed the program, and 80 master teachers have created life and career altering experiences for each year's class of 12 interns. The legacy of this program extends far beyond the ten-day experience of the program. Many chapter, region and national officers have shared the influence the Intern Program had on their desire to accept future leadership roles and give back to the organization that significantly impacted their success. Some of today's leading pedagogues, researchers and writers claim alumni status in the Intern Program. Of course, most significantly, thousands of students have been positively impacted by alumni of the program since its inception. If you are an alumnus of the program or have served as a master teacher would you please stand. Today we announce an expansion of the Intern Program. Recognizing that collaborative pianists are our partners in creating and sustaining compelling performances, both for ourselves and our students, the NATS Board of Directors approved this week the addition of several collaborative pianist interns and a collaborative pianist master teacher beginning in 2017. The applications for the 2017 program to be held at the University of Toronto next June will be available soon so encourage those young teachers and collaborative pianists you know to apply.

A more recent program that has served our membership is the



NATS Executive Director Allen Henderson, Joan Frey Boytim and NATS President Norman Spivey in Chicago.

NATS Independent Teacher Fellowship. From its inception in 2010, it sought to provide support for those members who derive a majority of their income in the independent studio environment, assisting them in attending the NATS National Conference through a waived registration fee. For the first three iterations of this program, the Board continually sought

continued on page 4 ...

continued: The Legacy of NATS — Past, Present, Future

— continued from page 3

ways to fund the program more adequately but were unable to UNTIL this year, through the NATS Foundation, our friend and fellow member Joan Frey Boytim stepped forward to generously fund \$1,000 awards for each of the 14 recipients this year and has agreed to do so in perpetuity. For this reason the Board renamed the program the Joan Frey Boytim Awards for Independent Teachers. We will have more words about Joan later in the conference and she will have the opportunity to share her story of NATS involvement at our gala event on Monday evening. If you do not already have a ticket, get one. It will be a special evening. Today we simply say thanks Joan for your many contributions and for your lasting gift that will impact future generations.

In 1955, The NATS National Conference would return to Chicago where the very first Singer of the Year Competition was held. Later renamed the NATS Artist Awards, NATSAA, the competition has been won by artists who would go on to have or are having sustained careers such as Robert Hale, Jonathan Mack, Stephen Morscheck, William Parker, Kay Griffel, and others. We are fortunate to have on our NATSAA judging panels this year two other former winners with successful careers, Wendy Hillhouse, and Marcia Porter. Through additional support from the NATS Foundation and generous donors, NATSAA awards over \$50,000 in cash and other prizes at each competition.

In 2012, after several years of planning, NATS launched the very first NATIONAL Music Theater Competition for emerging artists in the music theater field. An immediate success, connections made through the first competition led to success for first place winner Jacob Watson who debuted on Broadway in *Violet* opposite Sutton Foster and has received rave reviews for his appearances as Amos in several tours of *Chicago*. Third place winner in 2012 Linedy Genao rode her prize to a



Bill and Susan Hayes joined NATS in Chicago.

workshop role in the developing musical now known as *On Your Feet*. The day after the workshop was over she was asked to continue in the cast playing Gloria Estefan's sister and then was cast as the understudy for Gloria as the show headed to Broadway. She is 'living her dream' as she says. If you keep up with her on social media, you will know that over the past several months she has gone on as Gloria quite a few times. There are few I know who express the unbridled joy on social media of just living in the moment than Linedy, so I encourage you to follow her. Two weeks ago she also appeared on the Tony Awards. 2014 winner Michael Maliakel was recently the Gold Medal Winner of the American Traditions Competition in Savannah and has just completed the second read

of a Broadway Bound musical *Monsoon Wedding*. After two iterations, I would say that is a pretty good track record for our winners.

After much discussion over several years the NATS Board approved a change in both of these major competitions. Effective in the next cycle the 2018 finals will move to New York and be affiliated with the NATS Winter Workshop held every January. A New York venue provides an even greater opportunity for the work of NATS and the NATS Foundation to be highlighted, eliminates ongoing competitor conflicts with summer program performance opportunities, and most importantly provides higher profile venues for exposure for the fine performing artists who enter these competitions.

I have already heard it in the short time we have been here... "Did you see Doug and Julie?" "Was that Doug and Julie?" Well yes it was -- and yes it is. Almost everyone who has flipped across the daytime TV channels over the last 50 plus years has come across the daytime TV couple Doug and Julie from the town of Salem featured on *Days of Our Lives*. They are also a real life couple, Bill and Susan Seaforth Hayes. Over the

continued on page 5 ...

continued: The Legacy of NATS — Past, Present, Future

— continued from page 4

years, Bill's singing voice has also made regular appearances on the show and this long-standing gig has now overshadowed his early career as a cast member of the first national tour of *Carousel* and his involvement in the "new medium" of television in the late 1940s. Bill and Susan have a wonderful NATS connection in the form of their niece Joann Bozeman and her husband Ken. A recent effort led by them has resulted in contributions to the NATS foundation of over \$15,000 and growing to fund the Bill Hayes Prize for the National Music Theater Competition. We are honored to have them present with us today and throughout the conference. More will be shared about Bill at our gala banquet as well.

Nothing has garnered more discussion in almost every corner of the NATS nation in recent years than the word "copyright." I see folks shuddering as I say the word. NATS' support of copyright laws through its policies for all its competitions and auditions is sometimes viewed in a negative light but it is the law. Despite its outdated provisions, its revision has been locked in the halls of inaction in Washington for several years now. We appreciate our friend and supporter Rick Walters, VP of Hal Leonard Corporation for his willingness to say a few words to us on this important topic. Thank you Rick for your unwavering support of NATS and for your tireless efforts to provide affordable and easily accessible music for all of us to perform.

The good news just keeps on coming folks. The NATS Art Song Composition Award has fostered the composition of new art song for many years. The coordinator for many years, Carol Mikkelsen, has championed the importance of this award and many new works have been recognized over the years. Noted composer Lori Laitman has also served as an advisor to the program. Previously a biennial award, we are happy to announce that Lori has stepped forward and agreed to underwrite the cash prizes for the Art Song Composition Award allowing this program to become an ANNUAL award and we will have the pleasure of hearing two winning performances at our next national conference. Thank you Lori for your generous spirit, your love of the singing voice, and your wonderful compositions.

The NATS Foundation is an integral partner in our work as an association. Its philanthropic efforts support not only the programs we have already mentioned but several other programs including the Van Lawrence Fellowship, a joint Award presented with the Voice Foundation which supports a NATS member who is conducting research on the voice. This year's recipient of the Van Lawrence Award is Dr. Matthew Hoch.

In addition to some of the major gifts to the foundation we

continued on page 6 ...

Finalists from the 2016 NATSAA Competition in Chicago — (From left) NATS Executive Director Allen Henderson, Mathilda Edge, Rebecca Sacks, Bridget Moriarty, Rachel Schutz, Heather Hawk, Thomas Gunther and NATS Foundation President Brian Horne



continued: The Legacy of NATS — Past, Present, Future

— continued from page 5

have announced recently, all members are invited annually to contribute to the Foundation during the membership dues renewal period. Due to our efforts in the NATS office to more actively assist the Foundation, over the past two years NATS members contributed a total of just over \$62,000 to the Foundation. This is the largest two-year total ever. Your contributions over the past two years surpass the total of the previous FOUR years combined. Your contributions large and small DO make a difference. Would the members of the NATS Foundation Board of Directors please stand? As you run into them this week thank them for their work, grease their palms with a \$20, \$50, \$100, or \$1000, for the Foundation of course, OR you can take your mobile device out right now and go to www.nats.org and click on the donate now icon on the bottom left. You will hear more about the work of the Foundation from Brian Horne at the NATS Artist Award Finals tonight.

The legacy of NATS past present and future rests first with its people. Legendary basketball coach Pat Head Summitt changed the face of women's basketball, and some would say all of basketball, in her legendary career that was cut short last



National Music Theater Competition finalist Jimmy Mavrikes

week by early onset dementia. Although in her context it was about basketball one of her most famous quotes, and I suspect she knew that with the change of a couple of words this quote would be universal, is "You win in life with people... it's all about the people you surround yourself with and what they bring to the court, to the game, and to understanding that it is a team concept and you have to do it together. Look in the mirror, and see yourself and challenge yourself to be the very best and to always do the right thing. Never compromise your principles. Never lower your standards. Whatever it is that you desire to do in life have the courage and commitment to do it and to do it at your absolute best. And always, always know that you have to believe it to do it."

From its inception to today, the people of NATS, whether the great names of our profession or the lesser known names in the trenches doing tremendous work, ARE what makes NATS a winning association and an association of winners. Speaking of winners, we have a special message today from a NATS friend who holds the title Singer of the World. (This video welcome was

continued on page 7 ...

2017 Van L. Lawrence Fellowship • Application Deadline: Nov. 15, 2016

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.

Applications should be mailed or e-mailed to The Voice Foundation, 1721 Pine Street, Philadelphia, PA 19103.

Applications should arrive or be postmarked by November 15, 2016. The 45th Annual Symposium: Care of the Professional Voice will be held May 31-June 4, 2017, in Philadelphia. If you have any questions, please contact THE VOICE FOUNDATION OFFICE at 215.735.7999 (phone) or office@voicefoundation.org. Visit www.nats.org or voicefoundation.org to find complete application instructions.

continued: The Legacy of NATS — Past, Present, Future

— continued from page 6

prepared by Jamie Barton in which she not only welcomed us to Chicago but shared the important role NATS has played in her development).

The profession you have chosen to devote yourselves to, despite its crazy schedules and sometimes frustrating and exasperating elements, makes a difference in the lives of individuals. YOU make a difference. When you share your expertise and give of yourselves you make a difference. When you teach and communicate with students and colleagues in a giving manner and with the highest ethical principles, you elevate all those around you and your profession.

What will your individual legacy be within the profession? As I think about my vocal family tree: Thomas Teague at Carson Newman College, George Bitzas at the University of Tennessee, and the late Patricia Berlin at CCM - although I learned a great deal about our art form and about singing from them, the most memorable and life altering moments with them had little to do with music but about life. One day during my senior year after I had already decided a direction for graduate school which would lead me away from a performance and teaching career, Dr. Teague told me that someone had heard me at our recent NATS auditions and wanted me to come sing for him. I wasn't really interested. He said I should explore all the open doors available to me before deciding which one to walk through. "Don't close a door open to you until you understand what might be on the other side," he said. More out of respect for him and his advice than anything, I took that audition and was immediately offered a graduate assistantship and apprenticeship with the Knoxville Opera. Life trajectory altered! A couple of years later I was thinking about doctoral programs, George says to me, "I hear a lot of great things about Patricia Berlin at CCM, you should check out that program and her teaching." Now this was quite a few years before the internet was en vogue so considerable effort was taken on his part to make sure he was passing me on to someone who was a fit for me and my needs as a young singer and artist. Miss Berlin previously had a successful career in Germany and came back to the states, raised children and tended to her garden of voice students. Her perspectives on balancing career and family and her example as a steady calm force in a whirlwind of a competitive conservatory

environment have resonated with me to this day. I am fortunate to have been able to thank Tom and George many times for their guidance and care and before the disease ALS took Pat from us far too soon, I had the opportunity to converse with her a number of times thanking her for her guidance. These three alone weren't the only ones who cared as there were many other coaches, professors, and guides along the way but the one on one mentorship of a voice teacher is like few other relationships in this world due to the fact that our instrument is within us and an inseparable part of our being.

You win with people—some of the people we as individuals and we collectively as an association have surrounded ourselves with, who have helped us and shaped us and who continue to shape us

are around us this week — whether program personalities, breakout presenters, present and former colleagues, current and former teachers, and family members. As you renew friendships, seek counsel, and acquire an expanded vision of our profession, take the time to say thank you. Thank you for being on my winning team!

Our final area of focus in this opening session recognizes the enormous influence and legacy NATS has in building the global community surrounding the voice. Many years ago wise leaders in NATS debated the question of whether NATS should indeed seek to be the WORLDWIDE organization for voice teachers. They determined that the voice community would be much better served across the globe if NATS lent its expertise and years of

experience in becoming the leading professional association for voice teachers, shared best practices, and planted seeds and tended them among and with our colleagues in other countries. As a result NATS has helped birth nearly THIRTY sister organizations. The current total membership of those organizations worldwide exceeds 12,000 individuals and is a testament to the decision made years ago. Integral to this growth is a wise shepherd Marvin Keenze who has travelled the world as NATS' representative and helped birth many of these sister organizations. In addition, he was integral to the development of the International Congress of Voice Teachers. Marvin is joined by Ann Christine Wilund and Jaqueline Delman for a special invitation to join them in Stockholm next summer.

As always I welcome your comments and feedback.

allen@nats.org



Journal of Singing Editor Dick Sjoerdsma

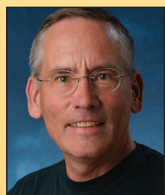
Sing the Body Electric:

Wellness for Performers
and Teachers

JANUARY 5 – 7, 2017

Marriott Mission Valley | San Diego, California

Join NATS for a workshop at the beautiful Marriott Mission Valley in San Diego! This Winter Workshop offers sessions addressing the body, mind, and spirit of singers and teachers. Exploring various modalities, including the Alexander Technique, Body Mapping and Yoga for Singers, our expert clinicians bring decades of experience in helping musicians find greater physical awareness and freedom.



James Brody



Janelle DeStefano



Joseph DeStefano II



Lynn Holding



Amy Likar



Mark Moliterno



Jennie Morton

A primer on the Alexander Technique, followed by master class sessions to apply the technique in one's singing and teaching lead us to greater body awareness. In-depth sessions on Body Mapping help participants to produce efficient, coordinated, effective movement. Over time and with application, Body Mapping allows any musician to sing or play like a natural. YogaVoice® explores the eight-fold path of Classical Yoga and its application to the lives and work of performing artists, voice professionals, and people who are interested in improving their communication skills and connecting to their innate creativity. It is an organic way of working with an individual to bring balance and integrity to both the physical instrument and the creative Self, and can complement any vocal method. A session on whole body anatomy, with a focus on preventing injury, is brought to us from PAMA. We expand our focus on the performer's body by addressing neurological issues of both singing and teaching. Sessions in Tai Chi for Singers and Chinese medicine alternatives round out this enlightening workshop.

Kristine Hurst-Wajszczuk, Vice President for Workshops
Janelle DeStefano, Local Co-coordinator
Laurinda Nikkel, Local Co-coordinator



MARRIOTT
SAN DIEGO
MISSION VALLEY

**Special Room Rate
for Attendees:
\$139 (sgl/dbl)**

**Early Registration
Rate for
Members: \$215**

**Early Registration
Deadline:
November 1, 2016**



**For complete
information please visit
us at: www.nats.org**

Paul Witkowski Announced as NATS Marketing & Communications Manager

NATS has announced the appointment of Paul Witkowski as marketing and communications manager. Witkowski brings an extensive background in the performing arts, social services and public administration.



"We are delighted to have Paul in this position to serve the NATS community. He brings a versatile skill set that will help to leverage NATS' presence on multiple levels, including national media, and add value to the resources that NATS delivers to its constituents and audiences," said NATS executive Director Allen Henderson.

In his role with Jacksonville Symphony, Witkowski increased sponsorship and advertising revenue as editor of its program magazine and executed innovative media and promotional campaigns throughout 20 concert seasons. He also served as outcomes data administrator for Operation New Hope and as an analyst for the New York City Mayor's Office of Operations.

continued: Independent Voices

— continued from page 2

parenting plus a teaching career, transitioning from a small town to a big city or vice versa. In this issue, Stephanie Samaras talks about leaving the bustle of NYC for the historic charm and beaches of Charleston, South Carolina. Sharon Szymanski writes about unexpectedly transitioning from a small independent studio to a community music school.

As I reach out to colleagues for input and ideas, short articles on relevant topics will be welcomed for consideration for future issues of Independent Voices for Inter Nos. Send submissions for review to my e-mail address CynthiaVaughn@mac.com

Are you ready? Let's do this!

Cynthia Vaughn

*Cynthia Vaughn is the Founder/Director of Magnolia Music Studios in Fort Collins CO and Richland WA. She was formerly on the voice faculties of Colorado State University and Cedarville University. Cynthia Vaughn and Meribeth Dayme, PhD, are co-authors of a leading college voice class textbook/anthology, **The Singing Book** (WWNorton, 3rd edition 2014). Cynthia wrote the "Currents" column for **Inter Nos** in the 1990s and was a feature writer and editor for **Classical Singer Magazine**.*

2015 Fiscal Year Audit Summary

The 2015 audit of the National Association of Teachers of Singing has been completed and published copies of the report were furnished to members of the Board of Directors by the independent auditing firm of Lucas, Herndon, Hyers, & Pennywitt, Certified Public Accountants, Jacksonville, Florida. The entire unqualified report and opinion letter of the auditor is available for members to review in the Executive Office of NATS in Jacksonville, Florida, as well as from members of the Board of Directors. The following summary of the details of the audit are extracted and summarized below. The auditor's report and the notes that accompanied the report are an integral part of the audit statements.

COMPARATIVE STATEMENT OF FINANCIAL POSITION Years Ended December 31, 2014 and December 31, 2015

ASSETS

| CURRENT FUNDS - Unrestricted | 2015 | 2014 |
|------------------------------|-------------------|-------------------|
| Account Receivable | 9,751.87 | 0.00 |
| Cash in Banks | 419,076.86 | 464,299.37 |
| Cash on Hand | 0.00 | 0.00 |
| Investments | 357,372.38 | 103,310.05 |
| Publication Inventory | 15,000.00 | 15,000.00 |
| Prepaid Expense | 10,200.00 | 10,200.00 |
| Prepaid Loan Costs | 4,501.52 | 4,501.52 |
| Total Current Funds | 815,902.63 | 597,310.94 |

FIXED ASSETS

| | | |
|---------------------------------------|---------------------|-------------------|
| Units 401 & 402 | | |
| 9957 Moorings Drive, Jacksonville, FL | 357,767.00 | 357,767.00 |
| Equipment | 70,714.00 | 70,714.00 |
| Less: Accumulated Depreciation | -153,754.00 | -144,401.00 |
| FIXED ASSETS - NET | 274,727.00 | 284,080.00 |
| TOTAL ASSETS - UNRESTRICTED | 1,090,629.63 | 881,390.94 |

LIABILITIES AND FUND BALANCE

| LIABILITIES | 2015 | 2014 |
|---------------------------------------|-------------------|-------------------|
| Account Payable | 43,289.85 | 42,217.29 |
| Mortgage Payable - Units 401 & 402 | | |
| 9957 Moorings Drive, Jacksonville, FL | 153,957.04 | 167,811.26 |
| Deferred Revenue | 277,372.38 | 20,000.00 |
| Prepayment of Dues | 229,919.00 | 261,550.00 |
| Unremitted Payable Tax | 0.00 | 0.00 |
| TOTAL LIABILITIES | 704,538.27 | 491,578.55 |
| NET ASSETS - UNRESTRICTED | 386,091.36 | 389,812.39 |

IN MEMORIAM: February 2016-August 2016

| | | |
|---------------------|----------------------|-----------------|
| Kathleen Arcchi | Betty Kirk | Robert Page |
| Margaret Rae Curtin | Roberta Manion | Bryan Post |
| Lisa Foerster | Brent Charles Maroon | Barbara Swedlow |
| Claude Gossett Jr. | Dale Moore | Pamela Sullivan |
| Robin Henshaw | Marni Nixon | Ann Whelan |

INTERNATIONAL

by Marvin Keenze, International Coordinator

Linda Snyder, NATS President

The 9th International Congress of Voice Teachers will be held this summer in Stockholm, Sweden, August 2-6, 2017. We will celebrate the 30th anniversary of the ICVT.

Our hosts are the Voice Teachers of Sweden known as VoTS, or the SSTPT ("Svenska Sang-och Talpedagogförbundet"). Founded in 1933, VoTS is one of the world's oldest singing teacher associations. Two Swedish delegates attended the Chicago NATS Conference, Jacqueline Delman and Ann-Christine Wilund. In traditional Swedish dress, they presented the formal and delightful ICVT invitation at the opening ceremonies of our 2016 conference.

NATS urges you to strongly consider attending ICVT this summer. The proposal deadline is October 1, and early registration ends in January, with final advance registration in May. Seminars, lectures, workshops, and performances will be held at the Waterfront Congress Centre, the Stockholm Royal Palace with a recital in its Hall of State, and the Royal College of Music. Included is a boat trip to the Stockholm archipelago and several special dinners. Stockholm is famous for its museums and World Heritage sites, its outdoor life in this city on the water, its arts and culture -- and its food and chocolate!

Linda notes: "Our NATS International Coordinator and ICVT chairman is Marvin Keenze (NJ). Since 1987, Marvin has shepherded and mentored the development of a number of national voice teacher associations throughout Europe and beyond. ICVT has an agreement with NATS, and Allen Henderson and Deborah Guess from the NATS office provide experienced leadership and management for the conferences. We congratulate Marvin on his 30th anniversary as International Coordinator and a job well-done!"

As Marvin notes, "The NATS commitment to international professional cooperation has continued since our first combined workshop in 1984 with AOTOS, the British association. The enthusiasm generated there led to the Strasbourg Congress and from that successful venture the European Voice Teachers Association was formed. There were very few associations at that time and now there are 30 countries represented. Those of you who have experienced a Congress know the unique spirit and collegiality that will continue and deepen in Stockholm. The web site is www.icvt2017.com.

SEE YOU IN STOCKHOLM!

Swedish delegates from the ICVT attended the NATS 54th National Conference in Chicago and addressed attendees during the opening session on July 8, 2016.





Join us next year in Stockholm!

The 30th anniversary ICVT Congress will be held in the Swedish capital next year, from 2-6 of August. Your hosts, SSTPF (Svenska Sång- och Talpedagogförbundet – VoTS (Voice Teachers of Sweden) will be presenting a thrilling programme with the theme:

“The Future of Singing – Tradition and Science in Harmony”

Exciting keynotes, seminars, master classes and concerts will be mixed with excursions, tours and events showing off the beauty and rich cultural heritage of the “Venice of the North.”

We welcome your proposals – further details, preliminary programme and submission form can be found on our website, **www.icvt2017.com**



International Congress
of Voice Teachers
Stockholm 2017

August 2-6 2017
Stockholm, Sweden
ICVT2017.com



Transitions: From Private Studio to Community Music School

by Sharon Szymanski, Chapel Hill School of Musical Arts

I never saw myself as an entrepreneur when I began private teaching, but it turned out that the skills that made me a good voice teacher led me unerringly in that direction. How so?

Voice teachers care: I saw that there was a large demand in our arts-supportive community for good singing instruction and I wanted to help.

Voice teachers are good communicators: I put my written and verbal skills to good use creating marketing materials, doing free workshops and speaking with parents.

Voice teachers are excellent puzzle solvers: Just as we analyze strengths and challenges with students and devise creative strategies and processes to “complete” the puzzle that is a singer, I took the same approach with business and organizational needs and came up with creative solutions.

Voice Teachers are passionate: When you are truly passionate about your business, everyone feels it and it thrives!

In 2000 I moved from adjunct teaching at UNC-Chapel Hill to teaching privately. Within the first few months I realized that the demand was too high for me to handle alone, so I hired an additional person to teach with me. I actively marketed our

lessons to community schools, churches and theater groups and word of mouth grew along with our student population. Within a few years, Szymanski Studios boasted five voice teachers and over 100 students, all taking lessons in my home and adjacent apartment space! As the business grew organically, so did my sense of purpose, my goals and intentions and my business acumen. In this I was assisted by my husband, who had been in corporate sales and marketing, and my own background in public relations and

other fields. However, I believe it was my authentic and caring relationship with people that proved to be my most valuable gift.

Before we took on this business venture, we assessed our financial situation and our comfort level with financial risk. We made our initial business decisions based on what was most appropriate and what financing options were comfortable for us.



continued on page 13 ...

A good teacher needs to be able to interact well with a number of different kinds of students, to relate to their parents and to behave in a professional and collegial manner at all times. My “gut” has seldom led me astray when hiring my teachers.

continued: From Private Studio to Community Music School

— continued from page 12

In our case, the least risky option was to utilize our house and apartment as teaching space until we could afford commercial space. Other affordable options would be to rent affordable space in a local church, school, or music store.



As the studio grew, we reassessed our situation. It was clear that we were meeting a real need in our community and that we could consider applying our philosophy and expertise to the instruction of other musical instruments. Piano lessons were an obvious choice, as was instruction in guitar. In 2008 we rented our first commercial space, working out instrument purchases with a local piano company, and hiring additional teachers. Along the way, we attended business seminars for music school owners, talked to other people doing what we were doing, and learned a great deal. Not everything ran smoothly, and we worked long, hard hours. We realized that when you love what you do and are motivated to provide a secure financial future for yourself and family, it is indeed a labor of love!

We continued to add more instruction in more instruments and additional space until we had become, in essence, a true music school, offering instruction in everything from Suzuki violin to band instruments along with our previous lessons. In 2012 we changed our name to better reflect what our business had become: Chapel Hill School of Musical Arts. Our latest evolution happened just last year, when we purchased a 3500 sf building to house our 400 plus students and thirty teachers and also added a Theater Arts program to our offerings.

We didn't do everything on our own! We utilized our strengths, and hired others to help in areas where we needed additional expertise like web design or bookkeeping. We familiarized ourselves with our competition, expanded principles and procedures we already had in place, and marketed and networked to grow our student population. Learning to delegate tasks was one of the greatest challenges I faced, but I can say now that it was a really necessary growing pain. Along the way, we carved out a unique and personally appropriate style of business, our “branding.” We are a large school that accepts students with diverse interests and goals



and we have hired teachers to accommodate them all, including teachers who speak Korean and Spanish, and two Music Therapists who offer adaptive lessons to those with special needs.

Hiring other teachers has been a challenge, but a good place to start is former students, NATS or MTNA colleagues, recent college graduates, LinkedIn, referrals, etc. We are now in the enviable position that we are often contacted by potential teachers who are interested in working with us. We look at many qualifications: degrees, experience in teaching, collegiality, responsibility, versatility (one of my earliest questions to voice teacher applicants was always, “Can you teach a Disney song?”), special training and personality. For me, this last is in many ways the most important. A good teacher needs to be able to interact well with a number of different kinds of students, to relate to their parents and to behave in a professional and collegial manner at all times. My “gut” has seldom led me astray when hiring my teachers. We’ve recently completed our annual meetings with teachers to review the year and renew contracts, and have been very gratified by how many of our teachers said that they loved working at our school.

To return to my initial statement: Did I wake up one morning and decide to open a music school? Absolutely not! But had many of my life experiences and my training helped prepare me to create such a wonderful outcome? And did my love of music and sharing it with others in the company of wonderful colleagues influence the way things evolved? With enormous gratitude, I reply, “Yes!”

Sharon Szymanski is former president of both the Durham Music Teachers Association and the Chapel Hill Music Teachers Association, and served on the Executive Boards of NCMTA and NCNATS. Previously she taught voice at UNC-Chapel Hill and was Associate Director of the Delaware Music School. Sharon co-presented “Rewards and Challenges of a Multi-Teacher Studio” (with Cynthia Vaughn) at the 2016 NATS Conference, and presented “Expanding the Private Voice Studio” at the 2006 NATS National Conference. Sharon mentors and coaches other teachers. She is an active performer, who continues to work with singers of all ages, backgrounds and vocal abilities covering all genres of music.

TRANSITIONS: From the Big City to the Suburbs Goodbye Broadway, Hello Charleston

An Interview with Master Teacher Stephanie Samaras

For more than 25 years, Stephanie Samaras has been one of New York City's top voice teachers. Her students and former students have appeared on Broadway, Off-Broadway, national tours, regional theaters, cabarets, television, and recordings. Stephanie's first teaching video, "Classical Training Applied to the Pop Voice," has received worldwide distribution, and she regularly presents master classes and recitals across the country at universities and vocal conferences. She was selected as a Master Teacher for the prestigious NATS Intern Program in 2006. In 2015, Stephanie traded a successful voice studio in Manhattan's historic Upper West Side for a private voice studio over her garage in the suburbs of Charleston, South Carolina. Stephanie and her husband, opera singer Ryan Allen, relocated to South Carolina to help care for Allen's mother and to be near family.



of theater people. He knew that I taught voice at IU and he started recommending me to his clients. I also had some comedians take lessons as well.

Little by little my students started getting jobs in national touring Broadway shows. Others would ask my students who they studied with. When they got back to New York several of them called for lessons. That got the ball rolling for me. They started getting cast in Broadway shows. It was totally unexpected.

Inter Nos: When did you join NATS?

SS: I joined NATS in 1987 after I was asked to be a presenter at the very first International Congress of Voice Teachers in Strasbourg France. That lecture-

demonstration (Classical Training Applied to Pop Singing) was so successful that other NATS chapters in America asked me to come and lecture and do master classes. In 2006, I was honored to be a Master Teacher for the NATS Intern Program.

Inter Nos: What are the best things about making this major transition?

Stephanie Samaras: There is definitely a quality of life here that you don't get out east. I guess the main thing is that my husband is able to share in taking care of his 93 year old mother. Up until we got here, his brother handled everything, and it was very stressful for him. Now the two of them work it out.

Inter Nos: You've had quite a successful career as a singer and as a teacher to professional NYC music theater performers. Did you always plan to be a teacher?

SS: As a masters student in vocal performance at Indiana University, I had a Graduate Teaching Assistantship. I LOVED it! When it was time for me to leave, I was asked to stay on, but I wanted to give my performing career a chance first before I launched into my "Plan B."

One of my first regular jobs in Manhattan was working as a singing waitress at a comedy club called The Comic Strip. I always got a lot of compliments on my voice, and the accompanist there coached a lot

Inter Nos: You must have a lot of great stories. What are some of your favorite teaching moments?

SS: Well, through a friend's connection, I was able to rent a living room during certain hours at the Ansonia Apartments. In those days the tenants rented their apartments during the day for people to teach in them. I was there for 13 years until the building started going co-op. If you weren't on the lease you had to go. Ah, those were the days! One of my regular students was Patrick Swayze's wife, Lisa Niemi. She was in *Will Rogers Follies* at the time. Patrick also came several times for lessons. He was a sweetheart, very serious about singing, I might add. Well, one time a young student and her mother were visiting from out of town. He was there finishing a lesson when they came in. The look and dropped jaws on their faces was priceless.

My very favorite story is when another one of my students who

continued on page 15 ...

continued: Goodbye Broadway, Hello Charleston!

— continued from page 14

was also in the *Follies* came in one day and announced she wanted to audition for the role of Will's Favorite on the first national tour. This gal had not much of a voice when she first started lessons, but she was an extremely hard worker, a great dancer, and drop dead gorgeous (didn't hurt). I said "Well alright, let's work on her song." She had heard it so many times, she had it DOWN. After she sang it for me, I looked at her and said, "You're going to get this part. I just know it." After her lesson, she had arranged a coaching with the conductor of the show. He was thrilled when he heard her. Knowing what she sounded like when she first auditioned for the show, he asked, "Who is your teacher? You sound amazing. Wait til Tommy Tune hears you. He won't believe it." So they got Tommy in to hear her, and the same thing happened. "Who is your teacher?..... Wait til Cy Coleman hears you." She was on the callback list. At the auditions Cy Coleman saw her name and said, "What is this, some kind of joke"? They both said, just do us a favor and listen to her. They could not wait to see the look on his face, which was one of awe! He hired her on the spot, and from then on Tommy Tune called me "The Miracle Worker." The bad part was that he would always send me people who couldn't sing! There are so many more stories, but those are two of my favorites.

Inter Nos: This last year was a big change for you and your husband. Tell us about your relocation and what you are doing now.

SS: A big change is putting it mildly. We knew what we were getting into when decided to leave NY/NJ. My husband and I have been coming to Charleston, SC for about 20 years during the holidays. Ryan was born in Columbia, SC, and his mother and brother live here. My husband is an operatic bass and still sounds great. He almost immediately started looking into church jobs and he lucked out. One of the few paying churches had just lost their bass and he got the job right away. Charleston is funny. It's supposed to be a very cultural town, but there really aren't that many opportunities for classical singers to sing—especially opera. The theater community is a little better, but mostly amateur. No one wants to pay their performers!



It's weird. I sort of lucked out in that one of my students who took lessons from me in NY, has a theater company in Charleston. They do musical cabaret-revue type shows, all excellent, I might add! I am the vocal director/advisor. I do what I can to help the singers.

Inter Nos: Where do you teach? Are you continuing lessons with any of your NYC pro singers, either by Skype or by making trips to the city to teach?

SS: I have a really nifty office in a room above our garage where I teach privately. I don't expect it to be like NYC, there is only one New York. I am used to working with dancers, who are not always the best singers. So, I know the talent is not going to be the same. I still have several of my New York students who do FaceTime lessons with me. I like it better than Skype. It's still never as good as in person, though.

Inter Nos: What advice do you have for other teachers who are transitioning from a big city studio to a smaller market?

SS: Network, network. Definitely, get connected to the local NATS chapter. Introduce yourself, but don't be pushy. That's not my style! When you meet people, just say you're new in town and you want to find out what's going on. Go see local productions. Find out what the going rate is for the top voice teachers in the area and don't expect NYC rates!

continued on page 16 ...

continued: Goodbye Broadway, Hello Charleston!

— continued from page 15

Inter Nos: What have been some of the challenges of your transition?

SS: The biggest challenges have been to meet other colleagues. I have volunteered to adjudicate for some local NATS events here, but really never got to talk with anyone. You know how crazy those events are! I don't want to step on anyone's toes, either. I don't want the local teachers to think I am some big shot from New York, and I know it all. I really would love to do a Master Class here. I have been to some college and local productions, and know I could have been of some great help to them. They just did a local production of "Chorus Line." The auditions were posted in Facebook. I have taught people in over 30 productions of that show. (Broadway, National Tours, International, and regional theater). I offered help to anyone interested in getting ready for the auditions. Not one person called me. Go figure.

Inter Nos: Isn't it just a matter of time?

SS: I have only been here a year, and I don't advertise. I don't have a lot of students, but I am slowly working my way up the food chain. It's a bit surreal. I joke that someday it feels like Magda's aria, "To This We've Come." But there is a lot to like about my new life.

Inter Nos: What do you like about Charleston?

SS: Everyone is so nice here. Things are much less expensive than in New York. We live five miles from downtown Charleston, and just five miles from the beach. Best of all, NO SNOW!

Stephanie Samaras had a private voice studio in NYC 1978 to 2015, before relocating to Charleston, SC. She was on the music theater voice faculty of Montclair State University, City University of New York, NYU Tisch School of the Arts and CAP21 Conservatory, and Keane University, NJ.



Thirteenth Annual New Voice Educators Symposium at Indiana University February 17-18, 2017

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

You are cordially invited to attend the Thirteenth Annual New Voice Educators Symposium from February 17-18, 2017 (Friday-Saturday) at Indiana University, Bloomington. The symposium, sponsored by Student N.A.T.S. at Indiana University, is designed to provide new and future voice teachers an opportunity to present an academic paper related to singing or teaching voice, and to network in a collaborative, professional, and friendly environment. Attendance at the symposium is open to teachers, students, and singers of all levels, but invitations to present are limited to those with five years or less of full-time, collegiate teaching experience.

The symposium is a free event but does not include travel expenses. If you are interested in presenting, please submit an abstract of your proposed presentation no later than December 12, 2016. Please include your name and title, email address, institutional affiliation (if applicable), and contact information with your submission. You will be sent an electronic confirmation of receipt of your abstract, and a notification once presentations have been selected. Please send abstracts, questions, and any other correspondence to: Marquese Carter, Vice President; Chairperson, New Voice Educators Symposium, Student NATS at Indiana University, marqcart@indiana.edu.

We hope to see you in Bloomington in February!



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Finding My Tribe

By Sheila Townsend

2016 Joan Frey Boytim Award Recipient

My affiliation with NATS began 15 years ago when I attended the local Singing Festival hosted by the San Francisco Bay Area Chapter of NATS. I loved meeting other students and I loved the feedback of knowing that my teacher and I were on the right track. My fantastic teacher, Annelle Delfs, is now a colleague of mine and I operate an independent studio in California.

Over the past few years I've started to attend district and regional NATS events with my students. It has been a blast to attend these conferences and student auditions, but I was even more surprised and excited to learn that I had been selected for the Joan Frey Boytim Independent Teacher Award. I could finally participate in NATS on a national level. I was nervous and excited, but drained after a long year of trying to meet the demands of a growing studio, while performing and maintaining a happy marriage. I needed a chance to renew my love for teaching and my love for singing.

The workshops at the conference were absolutely amazing. I chose to go early to attend the pre-conference Pop/Rock Vocalism for the Musical Theater Singer workshop, and I'm really glad that

I did. I teach all genres of music to various students in my studio, and I'm already starting to integrate lessons from the Pop/Rock workshop into my teaching. Another workshop that was incredibly informative was the Processing New Repertoire for Permanence with Warren Jones. Students (and myself) are constantly having to learn and memorize new pieces of music, whether it's for college auditions, master classes, professional auditions, or recitals. Memorization is a big area of work (I'm very dyslexic,) and having these new ideas and



Sheila Townsend (left) with Joan Frey Boytim during the 54th National Conference in Chicago.

methods for helping to memorize songs is fantastic, especially with art songs! I could go on and on about the different presentations and events. I learned so much from the conference speakers and workshops, I've already purchased straws to do SOVT exercises with my students and I've started planning and brainstorming about ways to expand my studio into a multi-teacher studio! Wow!

"Before, I occasionally felt like I was less than others because I wasn't a university teacher. Now I'm very confident and proud of the work that I'm doing and the programs that I'm developing as an independent teacher. I felt like a resource to other teachers."

One of my favorite things about the conference was the ability to meet and learn from all of my fellow teachers! I spent an afternoon out with the other Boytim Award recipients, and that time was one of the highlights of the conference. We shared thoughts and experiences, ideas and insights, and even a few frustrations and horror stories (I think all teachers have a few of these up their sleeves). These other teachers were a joy to spend time with, and

continued on page 19 ...

continued: Finding My Tribe

— continued from page 18

since we are all independent teachers, we had so much in common. It may sound cliché, but I really feel like I found my tribe with these teachers. I've already created a Facebook page for this group so that we can stay in touch. I now have a small network of really awesome independent teachers that are doing great things across the country. Having the flexibility to really talk about the nitty-gritty of everyday life and challenges that are associated with being an independent teacher has been a game changer.

For me personally, the conference was a chance to expand my horizons when it comes to vocal pedagogy and vocal technique. It was very humbling, but also very inspiring to realize that there is SO much more to learn about the human voice! I have thought several times over the past few years about going back to school for graduate school, and yet again, the opportunities to network and talk to people who have experience in this area or represent schools was invaluable. After being exposed to all the knowledge and learning opportunities at the conference, I've decided to apply to the NATS intern program and I'm seriously considering Shenandoah University's CCM program so that I can continue to learn and grow. I left California feeling quite run down and exhausted. I returned feeling excited and joyful about future opportunities to grow as a teacher and vocalist.

Thank you so much for giving me the opportunity to go Chicago for this event. I'm so incredibly grateful, I couldn't have attended without this award and I'm so thankful for the chance I had to network, learn, and to be so refreshed and invigorated by the entire experience. The honor of receiving this award has really increased my level of confidence and pride in being an independent teacher. Before, I occasionally felt like I was less than others because I wasn't a university teacher. Now I'm very confident and proud of the work that I'm doing and the programs that I'm developing as an independent teacher. I felt like a resource to other teachers.

Thank you so much, Joan Frey Boytim. It was such an incredible honor to meet you in person, but in a strange way, it was like meeting an old friend.

You've been with me my entire career and nearly every day in my studio. I loved the "Private Voice Studio Handbook" and it gave me the confidence I needed to quit seven part time music teaching jobs and focus all my energy on building my little studio with just six young teens. My studio is now over 50 students. My students sing with healthy, strong voices and it's because I've integrated the art song repertoire from "First Book of Soprano/Mezzo/Tenor/Bass Solos" books. I cannot wait to delve into the new repertoire you suggested with those recital programs! What a treat! The conference was such a wonderful experience and I'm already saving up for Las Vegas. Thank you from the bottom of my heart for the huge role you've played in my life and my student's lives.

Sincerely,
Sheila Townsend
Upper Floor Studio, Santa Clara, California

Joan Frey Boytim Award for Independent Teachers

In Summer 2015, the NATS Foundation announced a new opportunity for independent teachers. Thanks to a significant gift from Joan Frey Boytim, the Foundation awarded \$1,000 to one NATS member from each of the 14 NATS regions to attend the 2016 NATS National Conference in Chicago last July. The award is designed to recognize and support independent teachers who do not hold full or part-time teaching positions in a college or university. Recipients of the Joan Frey Boytim Award:

- * Must be a NATS member in good standing at the time of application and time of conference
- * Must never before have attended a NATS National Conference
- * Must teach at least five private students per week
- * Must not work for a college or university as a voice instructor
- * Must write an essay about their conference experience

Learn more at nats.org.

The Four Agreements for Independent Voice Teachers

By Cynthia Vaughn, *Inter Nos* Associate Editor

If you spend any amount of time on voice teacher forums and online discussion groups, you will quickly discover that this is a common place for teachers to vent and let off steam. Stories of injustices and lack of respect usually fall into one of three categories:

- 1) Bad behavior by parents
- 2) Bad behavior by students
- 3) Bad behavior by colleagues

Complaints about parents lead the pack. There are complaints about parents who micromanage lessons, parents who pay late or don't pay, parents who expect the voice teacher to juggle his/her schedule around the student's other activities, parents who blame the teacher when the student doesn't get the lead in the school musical. The list is endless. Students often forget their music, and don't practice, and don't show up for recitals. Other teachers and choral directors sometimes undermine the teacher's technique and repertoire choices.

Voice teacher forums are typically hidden groups, only accessible with permission by moderators, which gives teachers a false sense of security that the comments will never get back to the perpetrator of the voice lesson crime. Current politics and media scandals should be a timely reminder that nothing on the internet is truly private. Someone always knows someone who knows someone who knows someone.....

But I digress, back to the bad behavior. We've all been there and have had clients who don't really seem to respect our training and profession. When that person disrespects you in your own living room, that can be a bit much to take. I have definitely had to take a breath and count to ten before escalating a disagreement where I was clearly in the right. ("Oh, your son didn't know about the recital date? I told you, and gave you a handout, and emailed it, and announced it on the website and studio Facebook page.") Over the years, however, I've become more patient and less reactive in

dealing with difficult clients. I'm not afraid to let a student go if



they (or their family) bring more drama and negative energy into the studio than they are worth. There are other students who will respect me and value what I have to teach.

I remind myself often of Don Miguel Ruiz popular axioms known as

The Four Agreements

1. Be Impeccable with your Word
2. Don't take Anything Personally
3. Don't Make Assumptions
4. Always Do Your Best

To be impeccable with your word means not only to tell the truth, but to regard the power that words have to hurt or help. It may feel really good to write, "Can you believe how they treated me?" followed by dozens of supportive "Yeah"s and "You don't have to take that"s. However, as the comments stack up, so does

continued on page 21 ...

We've all been there and have had clients who don't really seem to respect our training and profession. When that person disrespects you in your own living room, that can be a bit much to take.

continued: The Four Agreements for Independent Voice Teachers

— continued from page 20

the negative energy, which only affects the readers or OP (original poster.) The culprit never reads the accusation. In fact, the OP is counting on the fact that in a private forum, the miscreant will never see the post. Consider, then, how you share a story. Is there a way to share the incident with some positive action that you took to make sure it doesn't happen again. Maybe. That might actually help another teacher who has a similar situation in the future.

Don't take anything personally. That has been a life-saver! I can't control how someone else acts, but I can often control my reaction to that person. If someone has had a really bad day (or they are just a difficult person) and they are taking it out on me, that doesn't mean that I am a bad teacher or a bad person. I used to be a serial apologizer, but sometimes I'm not sorry. It's not you, it's me. Oh, wait, it really is you.

It's so easy to make **assumptions** about why someone does something, but it's not helpful to imagine all of the possible scenarios. It may be best to just ask what is going on. The "lazy" student who didn't memorize her NATS solo and forgot her books may be dealing

with her parents' divorce or a break-up with her boyfriend. Ruiz recommends, "Communicate with others as clearly as you can to avoid misunderstandings, sadness and drama..."

Always do your best. And recognize that your best is a moving line. Somedays I'm on fire and I feel like Super Teacher. Other days, I'm sure I have imposter syndrome and all of my favorite techniques and tricks just aren't working for that student. Do the best you can and maybe you'll see it with fresh eyes (and ears) at the next lesson. Instead of beating yourself up (or blaming the student), give it some time and see #2.

It is part of our job to educate parents, students, and colleagues in business etiquette and the expectations that we have for our own studios. We can model professionalism and courtesy in the studio and online, and hope that it will be returned. If it's not, see #2.

Cynthia Vaughn is the Independent Teacher Associate Editor. When she isn't teaching, you can often find her on Facebook and Linked-In voice forums.



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2016 NATS Intern Program: Opportunity of a Lifetime

by Kathryn Duax, Intern Program Director/NATS Past President

The NATS Intern Program celebrated its 25th year in 2016. Since its inception 300 interns have been selected and completed the program and over 80 master teachers have been involved in shaping the teaching careers of young voice teachers. Here are some testimonials from some 2016 participants as well as a few pictures from the program hosted this year by local host Robert Wells at UNC-Greensboro. NATS Past President Kathryn Duax served as coordinator of the program.



2016 NATS INTERN PROGRAM

When: June 2016

Where: UNC-Greensboro

Master Teachers: James Doing, Jeannette Lovetri, Julie Simson, Stephen King

Director: Kathryn Duax

On-Site Coordinator: Robert Wells

"Having spent a decade on the road as a professional singer, the NATS Intern program gave me the opportunity to sharpen my teaching skills as I turn my focus toward teaching full-time. The ability to observe so many other teachers' work made for some of the most formative studio time I've ever experienced. The teaching experience is further augmented by the lectures and the opportunity to sing in master classes for the master teachers.

I've often heard that the Intern Program is the best thing that NATS offers and I couldn't agree more. The ripple effect of this program is endless. Every Intern will forever be a better teacher and their students will be better teachers because of it. I'm so grateful for the experience and for the lifelong bonds that were formed during those formative weeks together."

— Aaron Humble

"The NATS Intern Program is one of those very rare programs that really is amazing. The opportunity to spend time working with outstanding master teachers and colleagues from across the country has revolutionized the way I approach voice teaching and singing. With the guidance of my master teacher I was able to develop my skills and gain a stronger understanding of many concepts used in teaching voice. Thank you NATS for affording me this once in a lifetime experience."

— Leslie John Flanagan



"Thank you for the invitation to join the 2016 NATS Intern Program. I experienced profound growth as a teacher and as a singer over the ten days. I am grateful to Master Teachers Jeanette LoVetri, Julie Simson, James Doing, and Stephen King for being so generous with their time and their wisdom. The highlight of the Internship

for me was working with two singers under Master Teacher Stephen King, who imparted not only his vast knowledge of the vocal instrument and the history of vocal pedagogy, but methods and approaches to aid communication in the studio. The friendships and professional connections made during the ten days will last our careers. I am more excited than ever to get back into the studio and work with my students."

— Daniel Shirley

"I am so grateful to have had the chance to participate in this year's internship program. I left incredibly inspired by both the master teachers and my fellow interns, who I now consider not only colleagues but dear friends. I have so many new strategies to apply to my own teaching, and left the program with so much information on voice science, pedagogy, repertoire, and contemporary commercial vocal performance. I'm so excited for the fall semester and to apply my new knowledge in my UMASS studio. I feel that this internship program not only enriched my teaching, but also was a forum to nurture my own performance practice and technique. I am especially grateful to the master teachers for sharing their time and expertise on my own repertoire and technical growth, and for their encouragement and guidance as I strive for excellence in both my performance and teaching career."

— Jamie-Rose Guarrine



ANNOUNCING THE 2017 NATS Intern Program

June 2-12, 2017 • University of Toronto - Toronto, Ontario, Canada

Norman Spivey, Director of the NATS Intern Program
Lorna MacDonald, On-Site Coordinator

The NATS Intern Program is an exceptional training experience that seeks to pair expert and recognized master teachers with talented young members of NATS. 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.

Twelve voice interns and three collaborative pianist interns will be selected. **Voice interns teach four lessons each to two students** (preferably one male and one female) and participate in master classes and coaching under the supervision of master teachers. **Collaborative piano interns accompany lessons, master classes, and other sessions** as appropriate, and coach voice interns under the supervision of the collaborative piano master teacher. In addition, the master teachers, a vocal literature liaison, and selected guests present special lectures and demonstrations.

TWELVE NATS TEACHERS WILL BE CHOSEN TO PARTICIPATE with FIVE MASTER TEACHERS:

Peggy Barood - Independent Studio - Philadelphia, PA
Kenneth Bozeman - Lawrence University - Appleton, WI
Mary Saunders-Barton - Penn State University - State College, PA
W. Stephen Smith - Northwestern University - Evanston, IL
Warren Jones - Rutgers University - New Brunswick, NJ

REQUIREMENTS:

A voice intern applicant must be a member of NATS in good standing with no more than five years of full-time teaching or the part-time equivalent. Working as a graduate teaching assistant does not count towards the five-year limit. Holding a Master's Degree or higher is preferable but not required.

A collaborative pianist intern applicant should be at the beginning of his or her career with no more than approximately five years of full-time collaborative work/teaching/coaching or the part-time equivalent. Working as a graduate teaching assistant does not count towards the five-year guideline. Holding a master's degree or higher is preferable but not required.

See a complete list of requirements for Voice Interns and Collaborative Pianist Interns at www.nats.org



**Applicants must apply
online at www.nats.org**

Deadline: Dec. 15, 2016



(From left) 2016 participants Aaron Humble,
Jim Doing (master teacher), Jamie-Rose
Guarrine and Derek Chester.

"I've often heard that the Intern Program is the best thing that NATS offers, and I couldn't agree more. The ripple effect of this Program is endless. Every Intern will forever be a better teacher and their students will be better teachers because of it. I'm so grateful for the experience and for the lifelong bonds that were formed during those formative weeks together."

— Aaron Humble
2016 Intern

54th National Conference: A Record-Setting Week in Chicago!

by Karen Brunssen, Conference Committee Chair

A record-setting 1,353 attendees gathered for an inspiring array of master classes, presentations, panels, competitions, recitals, and posters at the 54th NATS National Conference July 8 - 12, 2016 at the Magnificent Mile Marriott in Chicago, Illinois. Plenary sessions included master classes with Renée Fleming, W. Stephen Smith and Warren Jones; the Choral Panel with Dr. Donald Nally, Grant Gershon, and Dr. Mary Hopper, and two voice science presentations by Dr. Robert Bastian.

Attendees enjoyed recitals given by the 2014 NMTC winner, Michael Maliakel, and the 2014 NATSAA winner, Melissa Wimbish. The Patrick G. and Shirley W. Ryan Opera Center at Lyric Opera of Chicago joined Renée Fleming for a delightful concert at the Harris Theater for Music and Dance. Thirty breakout sessions covered a broad range of topics from casting in Music Theater, to formants, the aging voice, occlusion, vocal health, assessment, bringing songs to life, great adjudicating, intonation and more.

The four pre-conference sessions were Pop/Rock Vocalism for the Music Theater Singer, The Aging Voice, Training of the Singer and Teacher, and On-Stage at Lyric Opera. Activities continued into the evening with Late Night NATS events, Liederstube and A NATS Camp Meeting. NATSAA and NMTC semifinal and final rounds were held at the Marriott. The National Student Auditions brought hundreds of students to the conference for their final audition rounds, and an opportunity to visit the inaugural NATS College Showcase featuring dozens of colleges and universities. At the Gala on the final evening of the conference NATS honored Bill Hayes, and Lifetime Achievement honorees Virginia Zeani and Joan Frey Boytim.



continued: NATS 54th National Conference in Chicago



National Student Auditions - 2016

The finals of the 2016 National Student Auditions were held as part of the 54th NATS National Conference. Winners were selected in 15 categories, along with second and third-place finishers, resulting in more than \$35,000 in prizes being awarded. This marked the third year for national semifinal and final rounds. As a result, nearly \$100,000 in prizes have been awarded to students of NATS teachers.



Also added this year was the Hall Johnson Spiritual Category. The purpose of this category is to restore authenticity to the performance of the classically-arranged Spiritual, one of America's unique contributions to world culture. The competition wishes to encourage high excellence in the performance of this genre, and to this end, the Hall Johnson Estate will provide a cash award of \$2,000 for the best performance of a Hall Johnson Spiritual at the biennial national convention from 2016–2036.

Winners below are listed in award order (1st, 2nd, 3rd), unless otherwise noted.



Category 1 – High School Music Theater Women

Faith Brooks (Central, student of Brad Barrett)
Zan Berube (New England, student of Noel Smith)
Atlee Jensen (North Central, student of Nicole Marschall)



Category 3 – High School Women

Kate Broderick (Central, student of Gloria Olsen)
Sarah Aaldering (Cal-Western, student of Kathleen Ludowise)
Victoria Hill (Southeastern, student of Reverie Berger)



Category 2 – High School Music Theater Men

Andrew Bonomolo (Mid-Atlantic, student of Charles Higgins)
Leo Plante (North Central, student of Jerome Elsbernd)
Tyler Shore (New England, student of Hannah Murray)



Category 4 – High School Men

Tyrese Byrd (tie) (Mid-Atlantic, student of Thomas Dickinson)
Matthew Goodheart (tie) (Eastern, student of Thomas Goodheart)
Shayne Piles (tie) (Central, student of Chris Thompson)

continued: National Student Auditions - 2016



Category 5 – Lower College Music Theater Women

Laura Paruzynski (Mid-Atlantic, student of Jonathan Doyel)
Roni Shelley Perez (West Central, student of Shelby VanNordstrand)
Amanda Mason (Mid-Atlantic, student of Carrie Stevens)



Category 7 – Lower College/Independent Studio Women

Anja Pustaver (North Central, student of Matthew Markham)
Sicily Mathenia (Central, student of Carole Gaspar)
Claire Powling (North Central, student of Mimmi Fulmer)



Category 6 – Lower College Music Theater Men

Tyler Smith (Southeastern, student of Rebecca Salter)
Noah Lindquist (West Central, student of Reginald Pittman)
Caleb Brown (Southeastern, student of Andrea Mueller)



Category 8 – Lower College/Independent Studio Men

1st- Patrick Graham (tie) (Central, student of Ann Harrell)
1st - Robert Skylis (tie) (Great Lakes, student of Drake Dantzler)
3rd - Jeffrey Todd (tie) (Mid-Atlantic, student of John Wright)
3rd - David Fournie (tie) (Central, student of Marc Schapman)



continued: National Student Auditions - 2016



Category 9 – Upper College Music Theater Women

Cheyenne Osoria (Southeastern, student of Andrea Price)
Kiani Nelson (Eastern, student of Michael Rider)
Amy Docalovich (Southeastern, student of Toni Anderson)



Category 11 – Upper College/Independent Studio Women

Mary Kettlewell (Central, student of Ann Harrell)
Zoe Elizabeth McCray (Mid-Atlantic, student of Kevin McMillan)
Isabelle Maina (Southeastern, student of Marcia Porter)



Category 10 – Upper College Music Theater Men

Jalen Smith (Southeastern, student of Toni Anderson)
M. Tyler Cook (Southeastern, student of Tonya Currier)
Craig Smith (Mid-Atlantic, student of Tommy Watson)



Category 12 – Upper College/Independent Studio Men

David Catalano (Central, student of Yvonne Gonzales-Redman)
Erik Grendahl (Mid-Atlantic, student of Kevin McMillan)
Prentiss Mouton (Southern, student of Loraine Sims)



continued: National Student Auditions - 2016



Category 13 – Advanced College/Independent Studio Women

Suzanne Karpov (Mid-Atlantic, student of Elizabeth Daniels)
Rebecca Sacks (Northwestern, student of Ruth Dobson)
Na Ae Park (Mid-Atlantic, student of Patricia Miller)



Hall Johnson Spiritual Category

Corinthia Sims (Mid-Atlantic, student of Lori Hicks)
Prentiss Mouton (Southern, student of Loraine Sims)
Stephan Wilson (Great Lakes, student of LaToya Lain)



Category 14 – Advanced College/Independent Studio Men

Andrew Hiers (Eastern, student of Thomas Goodheart)
Austin Sanders (North Central, student of Daniel Johnson-Wilmot)
Sean Stanton (Central, student of Annie Picard)
Honorable Mention:
Raymond Graybar (North Central, student of Daniel Johnson-Wilmot)



NATIONAL ASSOCIATION OF
TEACHERS OF SINGING

NATIONAL Student Auditions

TOTAL PRIZES:
over \$35,000

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



National Student Auditions Head West in 2017!

The 2017 National Student Auditions semifinals and finals
will be part of the NATS Summer Workshop in Boulder, Colorado

REGIONAL - PRELIMINARY ROUNDS

Audition in YOUR regional event.
Five singers from each regional category will
advance to National Online Screening.

NATIONAL ONLINE SCREENING

April 2017 - Deadline for online digital submissions.
Top 14 singers from each category
advance to National Semifinal Round in Boulder, Colorado.

SEMIFINAL AND FINAL ROUNDS

July 2017 • Boulder, Colorado
Top 3 singers from each category advance to final round.
1st, 2nd, and 3rd place winners receive prize money.

ELIGIBILITY

All singers age 14-30 as of March 1, 2017.

| Audition Categories | | |
|---|-----------|-------------------------------|
| Category | Age Limit | Years of Study |
| 1. High School Music Theater Women | 14-19 | no limit |
| 2. High School Music Theater Men | 14-19 | no limit |
| 3. High School Women | 14-19 | no limit |
| 4. High School Men | 14-19 | no limit |
| 5. Lower College Music Theater Women | 22 | 0-2 post high school |
| 6. Lower College Music Theater Men | 22 | 0-2 post high school |
| 7. Lower College/Independent Studio Women | 22 | 0-2 post high school |
| 8. Lower College/Independent Studio Men | 22 | 0-2 post high school |
| 9. Upper College Music Theater Women | 25 | 3-5 post high school |
| 10. Upper College Music Theater Men | 25 | 3-5 post high school |
| 11. Upper College/Independent Studio Women | 25 | 3-5 post HS; all undergrad |
| 12. Upper College/Independent Studio Men | 25 | 3-5 post HS; all undergrad |
| 13. Advanced College/Independent Studio Women | 22-30 | 4+ post high school |
| 14. Advanced College/Independent Studio Men | 22-30 | 4+ post high school |
| 15. Hall Johnson Spiritual Category | 17-23 | No limit; undergrad men/women |

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

44th NATS Artist Awards - 2016

Outstanding performances were the order of the night at the 44th NATS Artist Awards competition finals during the NATS 54th National Conference, but soprano Rachel Schutz dominated the stage and won first place, earning more than \$13,000 in cash and prizes.

The NATSAA finals were part of the first full day of the NATS 54th National Conference at Chicago's Marriott Magnificent Mile hotel. A group of 14 singers were trimmed to a final group of six during Thursday night's semifinal round. Baritone Thomas Gunther finished second, while soprano Mathilda Edge won the Irma Cooper Award for third place. Soprano Heather Hawk won the Berton Coffin Award for fourth place, Rebecca Sacks the Herald Stark Award for fifth place and Bridget Moriarty was awarded the Mary Wolfman Award for sixth place.

Schutz won \$5,000 cash, a New York solo debut in a major choral work with orchestra and chorus sponsored by DCINY; a \$4,000 Scholarship to attend the American Institute of Musical Studies (AIMS) in Graz, Austria; a \$1,000 gift certificate from Hal Leonard Corporation; and a solo recital at the next NATS National Conference. Schutz is a current student of Randall Scarlata and previously studied with Judith Haddon.

Gunther won more than \$6,000 in cash and prizes: \$4,000 cash plus a \$2,000 scholarship to attend AIMS in Graz and a \$500 gift certificate from Hal Leonard Corporation. Gunther also won the Kirsten/Browning Award for Most Potential, worth an additional \$1,500. Schutz and pianist Jonathan Korth performed four pieces: Anne Boleyn (Try Me, Good King); Davno-l', moj drug, Op. 4, No. 6; Hark the echoing air (The Fairy Queen); and Non, Monsieur mon Mari (Les mamelles de Tirasias).

Sponsors of this year's event include Distinguished Concerts International New York (DCINY), AIMS in Graz, the Hal Leonard Corporation, and the NATS Foundation.

Top Photo: This years finalists. Bottom Photo: Winner Rachel Schutz



NATSAA|2016
44th NATS Artist Awards Competition for Singers



FINALIST AWARDS – 2016 NATSAA

First Prize: Rachel Schutz (\$13,000)

Second Prize: Thomas Gunther (\$6,000)

Third Prize: Irma Cooper Award: Mathilda Edge (\$2,500)

Fourth Prize: Berton Coffin Award: Heather Hawk (\$2,000)

Fifth Prize: Herald Stark Award: Rebecca Sacks (\$1,500)

Sixth Prize: Mary Wolfman Award: Bridget Moriarty (\$1,000)

Kirsten/Browning Award for Most Potential: Thomas Gunther (\$1,500)

SEMIFINALIST AWARDS – 2016 NATSAA

Louis T. Nicholas Award: Andrea Flores (\$750)

Irvin Bushman Award: Sean Stanton (\$750)

Todd Duncan Award: Stephanie Romaniuk (\$750)

Annemarie Gerts Award: Alexandria Shiner (\$750)

Lee Cass Award: Britt Brown (\$750)

Ed Baird/Bruce Lunkley Award: Kathryn Drake Hedlund (\$750)

William Venard Award: Nathan Robert Abbott (\$750)

Bernard Taylor Award: Emily Triebold (\$750)

National Music Theater Competition - 2016



Top Photo: This years finalists. Bottom Photo: Winner Missy Wise (second from left)

Chicago resident Missy Wise placed first in the 2016 National Music Theater Competition at the Marriott Magnificent Mile with a flawless performance, collecting more than \$7,500 in cash and prizes for her efforts.



Anson Woodin and Jimmy Mavrikes placed second and third, respectively. Judges for the final round were Bob Garrett, Lindsey Levine, Mary Saunders Barton and Darrin Adams.

The final two rounds of the National Music Theater Competition were held during the 54th National Conference of the National Association of Teachers of Singing. Eight finalists competed for the top award, which is funded by NATS, Hal Leonard Corporation and Virtually Vocal. The semifinal round was held Friday afternoon.

Wise, a Louisiana native who lives and works in Chicago, auditioned at the Chicago preliminary rounds. As the winner, she collects \$5,000 in cash, a \$1,000 gift certificate from Hal Leonard Corporation, a winner's concert at the 2018 NATS Conference in Las Vegas and a Career Connections package from Virtually Vocal. Her accompanist for the finals was Daniel Stetzel.

"I was really interested in being top eight and to be able to perform for all these wonderful people one more time," Wise said. "This is icing on the cake. I feel super grateful. I've stood on a lot of people's



shoulders to get me to this point. I'm thinking of them. Their names and faces are flashing in my head right now and just how thankful I am for them."

A complete list of the winners is below:

- 1st Place – Missy Wise, Chicago (\$7,500 package)
- 2nd Place – Anson Woodin, Ames, Iowa (\$3,000 package)
- 3rd Place (Louise Lerch Award) – Jimmy Mavrikes, Washington, D.C. (\$1,000)
- 4th Place (Bill Hayes Award) – Kayla Wilkens, Salem, Oregon (\$750)
- T-5th Place – Madelyn Monaghan (\$250)
- T-5th Place – Karon Chapa (\$250)
- T-5th Place – Gabrielle Fuqua (\$250)
- T-5th Place – Bethany Xan Jeffery (\$250)

NATIONAL ASSOCIATION OF TEACHERS OF SINGING
55TH NATIONAL CONFERENCE



VIVA, LAS VEGAS!

JUNE 22 – 26, 2018

Tropicana
LAS VEGAS
A DOUBLETREE BY HILTON

3801 Las Vegas Blvd. South
Las Vegas, NV 89109

2016 NATS Art Song Composition Award

David Conte (pictured right) has won the 2016 NATS Art Song Composition Award for his composition of *American Death Ballads*.

One of the last students of legendary teacher Nadia Boulanger, David Conte (www.davidconte.net) is Chair of the Composition Department and Professor of Composition at the San Francisco Conservatory of Music, and on the Composition Faculty of the European American Music Alliance in Paris. He is the composer of more than 80 published works, including six operas, a musical, works for chorus, solo voice, orchestra, chamber music, organ, piano, guitar and harp. Conte co-wrote the film score for the documentary *Ballets Russes*, shown at the Sundance and Toronto Film Festivals in 2005, (now available on DVD) and composed the music for the PBS documentary, *Orozco: Man of Fire* in 2006, shown on the American Masters Series in the fall of 2007. He currently serves on the board of the American Composer's Forum and as Composer in Residence with Cappella SF, a professional chorus in San Francisco.

Conte's *American Death Ballads* was presented in Chicago at the 2016 Art Song Composition Award Announcement & Recital on Sunday, July 10, during the 54th NATS National Conference.

The 2016 competition received the most applications in the award's history, with nearly 90 total submissions.

Second place, honorable mentions and other finalists include:

Second Place Winner:

I'm Afraid it's You, Scott Gendel (www.scottgendel.com).

Honorable Mention: *Twelve Chairs*, Jodi Goble (www.jodigoble.com).

Other finalists:

Jared Hedges: *Nellie Bly at Blackwell's Island*;

Philip Wharton: *Fools*;

Pol Vanfleteren: *Arthur's Happiness*;

Bernard Hughes: *Songs of Lost Love*;

Andrew Fowler: *Songs of Travel*;

Gregory Zavracky: *Slabs of the Sunburnt West*;

Nathan Jones: *Six Qabbani Love Songs*; and

Clint Borzoni: *Awake the Dawn*.



Distinguished composer Daron Hagen was the finals judge for the 2016 NATS Art Song Composition Award.

The purpose of the NATS Art Song Composition Award is to stimulate the creation of quality vocal literature through the cooperation of singer and composer. NATS offers a cash award, plus a performance of the winning composition at the upcoming NATS Conference to the composer of the winning song. Competition is open to any composer whose submitted work meets the prescribed requirements.

Applications for the 2017 award are now being accepted. Deadline is Dec. 1, 2016. For more information, visit nats.org.

2016 *Art Song*
Composition Award

2017 *Art Song* Composition Award



1st Place

\$2,000 plus the composer's expenses to the NATS National Conference in Las Vegas, June 22-26, 2018, where the premiere performance of the winning composition will be given.

2nd Place

\$1,000

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

Now An Annual Award!

REQUIREMENTS - The work must be:

- (1) a song cycle, group of songs, or extended single song of approximately 20 minutes in length (13- 25 minutes acceptable)
- (2) for single voice and piano
- (3) to a text written in English, for which the composer has secured copyright clearance (only text setting permission necessary)
- (4) composed within the last two years (after Jan. 1, 2015).

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

ELIGIBILITY - Anyone meeting prescribed requirements.

PROCEDURE - Applications may be submitted via www.nats.org beginning in August 2016. Application should include:

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

For more information about the National Association of Teachers of Singing, Inc., visit NATS on-line at NATS.org

APPLY ONLINE AT NATS.ORG

DIRECT INQUIRIES TO:
Carol Mikkelsen, Coordinator
cmikkels@valdosta.edu

ENTRIES MUST BE RECEIVED BY:
DECEMBER 1, 2016

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

NATS installs 2016-18 national officers

The National Association of Teachers of Singing installed officers for the 2016-18 term during the organization's biennial business meeting at the 54th National Conference in Chicago, July 12, 2016.

Newly elected officers include President-Elect Karen Brunssen, Vice President for Outreach Alison Feldt, Vice President for Auditions Diana Allan, Vice President for Workshops Kristine Hurst-Wajszczuk and Past President Norman Spivey. Officers reelected for a second term are Vice President for Membership Dan Johnson-Wilmot, and Secretary/Treasurer Lloyd Mims. Linda Snyder, voted as president-elect in 2014, was installed as the organization's president.

[NATS Board of Directors Web Page](#)



NATS regional governors: Lori McCann (Eastern), Kimberly James (Intermountain), Angela Holder (Mid-South), Kathleen Otterson (North Central), Craig Maddox (Southeastern), Jason Lester (Texoma), Carol Chapman (Central), Barbara Ann Peters (Mid-Atlantic), Cindy Dewey (Cal-Western), Brian Horne (Great Lakes), Richard Weidlich (New England), Nancy Bos (Northwestern) and Reginald Pittman (West Central).

"Our organization is full of so many incredibly talented professionals," NATS Executive Director Allen Henderson said. "This group represents the outstanding leadership, talent and dedication that has long been associated with NATS members. The executive office staff looks forward to working closely with this outstanding group of professionals this coming year."

2016-17 NATS Board of Directors



Linda Snyder
President



Karen Brunssen
President-Elect



Dan Johnson-Wilmot
VP- Membership



Lloyd Mims
**Secretary/
Treasurer**



Alison Feldt
VP - Outreach



Diana Allan
VP - Auditions



Kristine Hurst-
Wajszczuk
VP - Workshops



Norman
Spivey
Past President



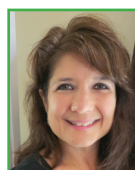
Cindy Dewey
**Cal-Western
Governor**



Lori McCann
**Eastern
Governor**



Kimberly James
**Intermountain
Governor**



Angela Holder
**Mid-South
Governor**



Kathleen Otterson
**North Central
Governor**



Craig Maddox
**Southeastern
Governor**



Jason Lester
**Texoma
Governor**



Carol Chapman
**Central
Governor**



Brian Horne
**Great Lakes
Governor**



Barbara Ann Peters
**Mid-Atlantic
Governor**



Richard Weidlich
**New England
Governor**



Nancy Bos
**Northwestern
Governor**



Jon Secret
**Southern
Governor**



Reginald Pittman
**West Central
Governor**

2016 NATS Board of Directors Report

by Norman Spivey, Past President

Linda Snyder, NATS President

Each year our NATS Board meets to attend to Association business. Attending the meeting are the elected members: President, President Elect, Past President, Vice Presidents for Auditions, Membership, Outreach, and Workshops, Secretary/Treasurer, the 14 Regional Governors; the appointed International Coordinator and Editor of *Journal of Singing*; and the Executive Director and Director of Operations. These meetings are required in our Bylaws, but moreover they are opportunities for learning from written and oral reports about how our programs are working, issues that may have surfaced, best practices, details of new initiatives, and a wonderful sharing of ideas. It is then our officers' responsibility to be sure to take the information from the two full days of meetings and share all pertinent news with the programs and/or members they represent.

Here are some of the highlights of our most recent meeting, which took place July 5-6 just prior to our 2016 National Conference in Chicago. Approved, detailed, official minutes are in process and will be available soon.

Agenda and Reports. As in most formal meetings, we approved the minutes from our last board meeting (which included Bylaws revisions, date changes for upcoming NATSAA and NMTC competitions, adding a student membership level, and approval of the National Student Auditions regulations) and from our asynchronous meetings on-line (which approved Kristine Hurst-Wajszczuk as Vice President for Workshops, prior to the installation of elected officers at the conference, upon the death of esteemed board member Kathleen Arecchi; and installed Wendy LeBorgne as NATS new Vocal Health and Wellness Coordinator).

The agenda continued with board training and discussion of officer reports. New initiatives were discussed regarding membership, particularly involving diversity, students, and lapsed members. What we learned about our members who do not renew is that they tend not to join a local chapter or become active in other programs. Reaching out to all of our new members and being sure they feel engaged with the Association will go far in this regard. We heard about some of the small changes to the NSA guidelines (no more Roman numerals, and clarification of some information), and learned that the NSA committee will be soliciting and reviewing additional feedback before suggesting larger revisions. The committee wants members to know that they have heard their feedback, but they hesitate to make changes in the short term that might not be in the best interest of all involved. There was a low rate of response for feedback this year, and they have strategies to solicit more complete feedback in the coming year. There was also some effective brainstorming for workshops and



NATS President Norman Spivey addresses attendees during the opening session of the 54th NATS National Conference in Chicago.

outreach, and the board supported an initiative to revise our officer manuals—work to be undertaken in the coming year. Of course any of our officers would be happy to hear from members about ideas.

The Regional Governors each shared information about the state of their region, including the various events that were programmed, new initiatives, and any struggles. The governors also were able to use the forum to share information about many practical elements of regional events, including NATSAA, National Student Auditions, and other programs.

We heard from the president of the NATS Foundation about the health and initiatives of the Foundation, from the Editor of *Journal of Singing*, and from the International Coordinator. Marvin Keenze will be concluding his service in this position following the 2017 International Congress of Voice Teachers in Stockholm. (Consider attending the congress—it would be a great send-off for him!) The Director of Operations reported on details of the Chicago Conference, and provided preliminary information about our upcoming conferences in Las Vegas (2018) and Knoxville (2020). Members of the NATS office staff were on hand to dialogue with the board, and the Executive Director also gave his report.

Budget. A large portion of our discussion centered around the

continued on page 38 ...

continued: 2016 NATS Board Report

— continued from page 37

proposed 2017 budget. The way in which we allocate our resources speaks volumes about our mission and vision. The Board's budget sub-committee (President, Secretary/Treasurer, President Elect, and the Executive Director) meets annually prior to the Board meeting. The entire Board looked line by line at the budget, being the best stewards we can be for the Association. We considered reducing the lines we could, but knew we would likely face increases in several lines, particularly with some of our legal fees (due to litigation a member brought against the association) and increases with cost of living adjustments for staff.

Special Actions. The board approved an increase in funding to the Intern Program, which had not had a cost of living adjustment for many years. They also voted to support the addition of collaborative piano into the Intern Program, with collaborative piano interns and a collaborative piano master teacher. Plans are underway to incorporate this beginning with the 2017 Intern Program at the University of Toronto.

We approved having the NATS Art Song Composition Award become an annual event, rather than only in conference years. This is due to composer Lori Laitman, who has very generously offered to fund the prizes. Because of this we have been able to reduce the entry fee for the award, and we'll also feature two award winners at future conferences—one from each year.

Additional Reports and Discussion. We had reports from our standing committees and special committees; and Linda Snyder made her recommendations for national committee appointments, which were subsequently approved by the Board. (See separate report in this InterNos.)

With such a large board, and so many programs to nurture, our meetings are long and focused. Even so, we find opportunities for fellowship during meals and breaks, and feel that it is an honor to be able to serve NATS. Each of us believes deeply in the mission of the Association, and understands that our service comes back to enrich us and to provide the best possible opportunities for our students and colleagues.

55th National Conference CALL FOR PROPOSALS

NATS members and friends are invited to submit proposals for special sessions to be presented at the 55th NATS National Conference in Las Vegas, Nevada, June 22-26, 2018. Proposals related to the following topics are particularly encouraged:

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

Proposal guidelines and format are posted online at NATS.org.
All proposals must be submitted via NATS.org/Vegas2018

DEADLINE: June 1, 2017



VIVA, LAS VEGAS!

Tropicana
LAS VEGAS
A DOUBLETREE BY HILTON

JUNE 22 – 26, 2018

NATS National Committee Assignments and Appointments July 2016-June 2018

by Linda J. Snyder, President

On behalf of the NATS Board of Directors, I wish to thank the following NATS members who have so generously agreed to serve on our national committees. All have been appointed or reappointed, and approved by the NATS Board. Each standing committee is described in our Association Bylaws, and a more detailed list of objectives for all committees will be noted in the approved minutes from the 2016 Board Meeting.

I. STANDING COMMITTEES

EXECUTIVE COMMITTEE

Linda J. Snyder, President
Karen Brunssen, President Elect
Alison Feldt, Vice President for Outreach
Dan Johnson-Wilmot, Vice President for Membership
Diana Allan, Vice President for Auditions
Kristine Hurst-Wajszczuk, Vice President for Workshops
Lloyd Mims, Secretary/Treasurer
Allen Henderson, Executive Director (ex officio)

NOMINATING COMMITTEE

Norman Spivey, Past President, Chair
Earl Coleman
Cynthia Dewey
Lloyd Mims
Martha Randall



MEMBERSHIP COMMITTEE

Dan Johnson-Wilmot, VP Membership, Chair
Karen Brunssen (IL)
Alexis B. Davis (AZ)
Mary Ann Hart (IN)
Stephanie Henkle (OH)
Wendy Hillhouse (CA)
Ayumi Nakamae (NC)
Christine Keene (AK)
Tanya Kruse Ruck (WI)
Ellie Seligmann (CO)
Darryl Taylor (CA)
Patricia Weis (WI)

INVESTMENT ADVISORY COMMITTEE

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

JOURNAL OF SINGING EDITORIAL BOARD

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

ETHICS COMMITTEE

Jennifer Trost, Chair
Sarah Holman
Linda Snyder, President
Norman Spivey, Past President

II. OTHER COMMITTEES and APPOINTMENTS

AUDITIONS AND COMPETITIONS COMMITTEE

Diana Allan, VP Auditions, Chair and NATSAA Liaison
Frank Ragsdale, National Music Theater Competition Liaison
Dan Johnson-Wilmot, National Student Auditions Liaison
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The NATS Live Learning Center

Recordings from the 54th NATS National Conference in Chicago are now available online so you can catch up on sessions you missed and tap into industry education year-round. The NATS Live Learning Center connects you to sessions recorded live numerous past conferences and workshops so you can extend your learning experience between NATS events.

Sessions were recorded using the latest screen capture technology to include not only the speaker's audio but also their presentation slides and anything else that appears on their screen during the live session.

Session recordings through the NATS Live Learning Center are available for the 54th National Conference in Chicago right now! Sessions are also ready and loaded from past conferences in Boston (2014, Orlando (2012) and Salt Lake City (2010), in addition to the 2015 and 2016 NATS winter and summer workshops.



Scan for more info

Visit the URL below to access the NATS Live Learning Center:

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| DVD | CD | DVD | CD | DVD | CD |
|-----|---|-----|--|-----|---|
| ___ | ___37. BREAKOUT SESSION 24 Habilitating the Injured Singer: A Systematic Approach - <i>Ragan</i> | ___ | ___41. BREAKOUT SESSION 26 Comedy in Song: Humorous Art- Songs in English - <i>Sims, Curry</i> | ___ | ___44. BREAKOUT SESSION 29 Big is Beautiful: Providing pedagogical support for the Large Voices in our Studios <i>Wunderlich, Ruck</i> |
| ___ | ___38. BREAKOUT SESSION 25 American Academy of Teachers of Singing Session - <i>Randall, Brunssen, Saunders-Barton, Manz, Sjoerdsma</i> | ___ | ___42. BREAKOUT SESSION 27 Singing Seniors: Restoring the Aging Singer to Vocal Success! <i>McBroom, Halstead</i> | ___ | ___45. BREAKOUT SESSION 30 Expanding Your Independent Studio: The Challenges and Rewards of a Multi-Teacher Studio - <i>Vaughn, Szymanski</i> |
| ___ | ___39. FULL SESSION 6 Voice Science with Robert Bastian - Session 1 (Two CDs - \$20.00) | ___ | ___43. BREAKOUT SESSION 28 Rocking The Traditional Singing Boat: How to make the transition from Classical to Contemporary Musical Theatre and Beyond <i>Foster</i> | ___ | ___46. BANQUET Lifetime Achievement Award Winners |
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| Friday, July 8 (PRE-CON SESSIONS) | | DVD | CD | DVD | CD |
|-----------------------------------|---|------------------------|---|-----------------------|--|
| DVD | CD | | | | |
| --- | ___1. Pop/Rock Vocalism for the Music Theater Singer <i>Cross, Sanders, Mary Saunders-Barton</i> (Three CDs - \$30.00) (Two DVDs - \$35.00) | --- | ___11. BREAKOUT SESSION 5 You've got a business, teaching singing. Entrepreneurialism and the Contemporary Independent Voice Studio - <i>Youngs</i> | --- | ___25. BREAKOUT SESSION 15 NATS Books - <i>Hoch</i> |
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| --- | ___3. The Aging Voice <i>Smith, Johns, Johnson, Baroody, Nabors</i> (Three CDs - \$30.00) (Two DVDs - \$35.00) | --- | ___13. FULL SESSION Renée Fleming Q and A (Two CDs - \$20.00) | --- | ___27. FULL SESSION 5 Choral Panel - <i>Nally, Gerson, Hopper</i> (Two CDs - \$20.00) |
| --- | ___4. OPENING CEREMONY | --- | ___14. 2014 NATSAA Winner Recital, <i>Melissa Wimbish, soprano</i> | --- | ___28. Art Song Composition Award Winner |
| --- | ___5. FULL SESSION 1 Master Class - <i>Smith</i> (Two CDs - \$20.00) | --- | ___15. BREAKOUT SESSION 6 Let's Get Moving! Body Mapping Activities for School and Studio <i>Allen, Malde, Zeller</i> | --- | ___29. BREAKOUT SESSION 16 The Ladies of Lyric and Song: Female Composers and Lyricists of the American Musical Theatre <i>Snyder</i> |
| --- | ___6. NATSAA Competition Finals (Two CDs - \$20.00) | --- | ___16. BREAKOUT SESSION 7 Vocal Health on Broadway & Beyond - <i>Sisco</i> | --- | ___30. BREAKOUT SESSION 17 What is Intonation? Using Technology to Understand Our Perception - <i>Michael, Gilman</i> |
| Saturday, July 9 | | --- | ___17. BREAKOUT SESSION 8 Assessment Tools for Applied Voice Teachers - <i>Ness, Hunter-Holly</i> | --- | ___31. BREAKOUT SESSION 18 Kinesthesia of Singing: Science in Action - <i>Bauer</i> |
| DVD | CD | --- | ___18. BREAKOUT SESSION 9 NATS TALKS - <i>Valente, Thompson, White, White</i> | --- | ___32. BREAKOUT SESSION 19 Sharpening the Saw: High – and Low – Tech Wellness Strategies for Singers - <i>Williams</i> |
| --- | ___7. BREAKOUT SESSION 1 Do We Hallucinate Vowels? Rethinking How We Teach Formants, with Practical Implications for the Female Secondo Passaggio - <i>Howell</i> | --- | ___19. BREAKOUT SESSION 10 Warren Jones Session - <i>Jones</i> | --- | ___33. BREAKOUT SESSION 20 The Art of Being a Great Adjudicator - <i>Henderson</i> |
| --- | ___8. BREAKOUT SESSION 2 Why Would I Want to Occlude Anything? The When and How of Semi-Occluded Vocal Tract Exercises - <i>Maxfield</i> | Sunday, July 10 | ___20. NMTC FINALS (Two CDs - \$20.00) | Monday July 11 | ___34. BREAKOUT SESSION 21 Use of Vocal Function Exercises for Improved Resonance, Phonation, and Breath Management in Singer - <i>Wilson</i> |
| --- | ___9. BREAKOUT SESSION 3 Stepping on Stage Panel: Casting in the East, Midwest, and West - <i>Garrett, Levine, Gray, Saab</i> | DVD | ___21. BREAKOUT SESSION 11 Warren Jones Session - <i>Jones</i> | DVD | ___35. BREAKOUT SESSION 22 The Brain, Music, and Optimal Performance - <i>Leigh-Post</i> |
| --- | ___10. BREAKOUT SESSION 4 Making our Garden Grow: Cultivating 21st-Century Art Song <i>Bentley</i> | CD | ___22. BREAKOUT SESSION 12 Musicianship for the Commercial Vocalist - <i>Paradise</i> | --- | ___36. BREAKOUT SESSION 23 Bringing the Song To Life: It's a Matter of Style - <i>Weekly</i> |
| | | --- | ___23. BREAKOUT SESSION 13 Voice Care Fact or Fiction: Hydration, Lubrication, Herbs, Supplements, and Medications <i>Fort</i> | --- | |
| | | --- | ___24. BREAKOUT SESSION 14 What Do You Do for an Encore After the Opera is Over? Reinventing the Female Classical Voice after Menopause <i>Trost, Saunders-Barton</i> | | |

OVER



Dear Member:

As you may know, the Federal Trade Commission conducted an investigation concerning the provision in NATS's Code of Ethics that stated:

Members will not, either by inducements, innuendoes, or other acts, proselytize students of other teachers.

The Federal Trade Commission alleges that this provision in the Code of Ethics violates the Federal Trade Commission Act because it unnecessarily restricts members of NATS from competing for students, thereby depriving students of the benefits of competition among teachers of singing.

To end the investigation expeditiously and to avoid disruption to its core functions, NATS voluntarily agreed, without admitting any violation of the law, to the entry of a Consent Agreement and a Decision and Order by the Federal Trade Commission. As a result, NATS is in the process of revising its Code of Ethics and will implement an antitrust compliance program.

In general, the Federal Trade Commission has prohibited NATS from maintaining bylaws, code of ethics, operational policies, or membership requirements that restrict members from soliciting students or other teaching work, including restricting members from offering services directly to students who may be receiving similar services from other teachers of singing.

Some chapters that are affiliated with NATS have codes of ethics or similar documents that contain provisions that restrict its members from: (a) soliciting students or other teaching work, (b) advertising prices or other terms of teaching services, or (c) competing on price-related terms. The Federal Trade Commission has prohibited NATS from accepting or maintaining as a chapter any associa-

tion that has such a code of ethics or similar document that contains these prohibited restrictions.

In order to maintain its affiliation with NATS, each chapter must review its constitution and bylaws, code of ethics, operational policies, and membership requirements to determine if they contain any of these prohibited restrictions on members. Examples of these prohibited restrictions would include:

- Restricting a member from proselytizing pupils of another teacher by inducement, innuendo, insinuations, or other acts.
- Restricting a member from accepting as a student anyone who has not satisfied financial obligations to another member.
- Restricting a member from advertising or offering free scholarships or free tuition.

Chapters that are affiliated with NATS and that have any of these prohibited restrictions in their constitution and bylaws, codes of ethics, operational policies, membership requirements, or elsewhere will have the opportunity to remove them. If a chapter does not certify to NATS that it does not have such restrictions prior to the deadline set forth in the Decision and Order, NATS will have to remove it as a chapter until such time as the chapter complies with the Decision and Order.

The Decision and Order does not prohibit NATS or its affiliates from adopting and enforcing Codes of Ethics or similar documents that govern the conduct of members with respect to representations that NATS reasonably believes would be false or deceptive within the meaning of Section 5 of the Federal Trade Commission Act.

A copy of the Decision and Order is available online at nats.org. It is also available on the Federal Trade Commission website at www.FTC.gov, and through the NATS web site.

To Settle FTC Charges, Professional Associations of Property Managers and Vocal Arts Teachers Agree to Eliminate Rules that Restrict Competition among Their Members

August 22, 2014

The National Association of Residential Property Managers, Inc. (NARPM) and the National Association of Teachers of Singing, Inc. (NATS) have agreed to eliminate provisions in their respective codes of ethics that limit competition among their members, according to the FTC. These settlements are the latest FTC enforcement actions challenging restraints on competition that are incorporated into the ethics codes of professional associations.

The FTC's complaint against NARPM, which represents more than 4,000 real estate managers, brokers, and agents, alleges that NARPM and its members restrained competition in violation of the FTC Act through provisions in its code of ethics that restrict comparative advertising and solicitation of competitor's clients. The provisions read, "The Property Manager shall not knowingly solicit competitor's clients," and "NARPM Professional Members shall refrain from criticizing other property managers or their business practices."

The proposed consent order settling the FTC's charges requires NARPM to stop restraining its members from soliciting property management work, and from making statements that are not false or deceptive about a competitor's products, services, or business or commercial practices. NARPM also must implement an antitrust compliance program, among other things.

In a separate complaint, the FTC charged that NATS, which represents more than 7,300 vocal arts teachers in the United States, restrained competition in violation of the FTC Act through a code of ethics provision that prohibits members from soliciting students from other members. The provision reads, "members will not, either by inducements, innuendos, or other acts, proselytize students of other teachers."

The proposed order settling the FTC's complaint against NATS requires that it stop restraining members from seeking teaching work, and stop telling its members that soliciting students is unethical.

Among other things, the order also requires NATS to obtain a certification from each of its chapters that the chapter is not restricting solicitation, advertising, or price-related competition by its members, and to sever its ties with any chapter that NATS learns is restraining solicitation, advertising, or price-related competition by its members. NATS also must implement an antitrust compliance program.

The Commission vote to accept each consent agreement containing the proposed consent order for public comment was 5-0. The FTC will publish the consent agreement packages in the Federal Register shortly. The agreements will be subject to public comment for 30 days, beginning today and continuing through September 22, 2014, after which the Commission will decide whether to make the proposed consent orders final. Comments on the National Association of Residential Property Managers, Inc. and National Association of Teachers of Singing, Inc. matters can be filed electronically, or in paper form by following the instructions in the "Supplementary Information" section of the Federal Register notice.

NOTE: The Commission issues an administrative complaint when it has "reason to believe" that the law has been or is being violated, and it appears to the Commission that a proceeding is in the public interest. When the Commission issues a consent order on a final basis, it carries the force of law with respect to future actions. Each violation of such an order may result in a civil penalty of up to \$16,000 per day.

The FTC's Bureau of Competition works with the Bureau of Economics to investigate alleged anticompetitive business practices and, when appropriate, recommends that the Commission take law enforcement action. To inform the Bureau about particular business practices, call 202-326-3300, send an e-mail to antitrust@ftc.gov, or write to the Office of Policy and Coordination, Bureau of Competition, Federal Trade Commission, 600 Pennsylvania Ave., NW, Room CC-5422, Washington, DC 20580. To learn more about the Bureau of Competition, read Competition Counts. Like the FTC on Facebook, follow us on Twitter, and subscribe to press releases for the latest FTC news and resources.