



## ASSOCIATION NOTES

### The NOW Normal

I have taken to calling these days the NOW NORMAL. I used to call them the 'new normal,' but then became confused with which "new" normal I was referring to as data, input variables, and external constraints constantly changed my personal and professional worlds on a sometimes daily basis. Since the last time I wrote to you in *Inter Nos* it is an understatement to say our world has been turned upside down. Building a career in the arts is difficult enough without the added complication of a pandemic in which the specific way you make art is viewed by many as one of the least safe activities during these times. Our friends and colleagues have left the profession, some by choice and others by economic necessity. Our students, past, present, and future have questions we cannot answer with the same certainty we once could. Our confidence has been shaken as many of our previous assumptions about life, death, and daily living, no matter how informed, have faced the reality of a deadly pandemic. We have also dealt with the anguish of loss of friends, colleagues, and family members who succumbed to this deadly virus. Our ability to celebrate lives well lived and grieve publicly for even those not lost to the virus has been impacted by restrictions on public gatherings, including funerals, making the grief process even more difficult for many.



Allen Henderson  
NATS Executive Director

As if a pandemic was not enough, we have also faced the senseless murders of Aundrea Arbery in GA, Breonna Taylor in KY, George Floyd in MN, and others whose names we must say, at the hands of police. The systemic racism, hatred, and bigotry must stop and we must ALL be a part of the solution, supporting our black colleagues and students everywhere, lifting our voices in a loud and unwavering chorus demanding lasting and eternal change while acknowledging our failure to address the privilege many of us have enjoyed for centuries.

Despite the challenges, injustice, and loss, our singing and teaching community has risen and continues to rise to the challenges before it. As many of you know, NATS has led during this difficult time, bringing our network of experts to bear on

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# inter nos

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# INDEPENDENT VOICES

## The First Penguin

by Cynthia Vaughn, Associate Editor for Independent Voices

I have been thinking a lot about penguins lately. My adult voice student Erik Ralston works with emerging companies and tech start-ups. In August he wrote a piece for [medium.com](https://medium.com), "The First Penguin & The Last Shark," that describes penguins as good survivors but generally poor entrepreneurs. In business-speak, the "Blue Ocean" describe places of new opportunity. Erik's article made me think of one of my favorite movies, the National Geographic documentary "March of the Penguins" and the animated movie "Happy Feet" that I enjoyed with my children when they were young.



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In some ways voice teachers are like a waddle of penguins, sticking together in a traditional way to make it through another winter, surviving if not actually thriving. After all, it worked for our voice teachers, and their voice teachers before them. 'Better to stick together than to step out of the huddle and be eaten by a predator. Eventually, though, the penguins become hungry and they find themselves at the edge of a cliff. At first they are stuck, afraid to leap off the cliff and reluctant to go back the way they came. So, they wait for the First Penguin to dive off into the deep unknown. If the First Penguin does not become shark food, others will follow.

*"Who breaks the standstill? The First Penguin. Eventually one of the penguins arrives at the correct conclusion: there is no way to know the hopes nor hazards of the situation without jumping in the water and finding out. The moment the other penguins see the water is still and blue after the first penguin, they rush in to fill their bellies."*—Erik Ralston <https://medium.com/@ErikRalston/the-first-penguin-the-last-shark-13639f52f72d>

In March 2020, just about the time the Spring issue of NATS *Inter Nos* was released, NATS members found ourselves at the edge of a cliff called COVID-19. So much was unknown, and still is unknown. We knew that we could not teach the way we had always taught face-to-face with our students and we did not initially have a clue on how to move forward. We were stuck waiting for the First Penguins to lead the way. Well, the National Association of Teachers of Singing leaped off that cliff in a big way, partnering with other respected music associations on May 5 to present a now famous webinar that has been viewed nearly 130,000 times on YouTube: ["A Conversation: What Do Science and Data Say About the Near Term Future of Singing."](https://www.youtube.com/watch?v=...) Since then, dozens of webinars, NATS Chats, resources, and studies have been shared on the NATS website. Meanwhile Ian Howell, Nicholas Perna and other First Penguins dived off the cliff into the waters of low-latency online singing and teaching. More innovation and experimentation in this area for our field has happened within the past three months than in the past decades. Now

*(continued next page)*

## Independent Voices — The First Penguin *(continued from page 2)*

they are evangelizing the other penguins with promises that the water is fine and there is plenty of fish for everyone, including the penguins in the middle of the huddle who are happy right where they are.

I have been called a pioneer and innovator, but the truth is that I am usually a Second Penguin. I watch the early adopters embrace advances in technology, pedagogy, and voice science. I watch the independent studio entrepreneurs like First Penguins Michelle Markwart Deveau and Claudia Friedlander dive into all sorts of business and marketing strategies. Then, I jump in and rarely look back!

Coincidentally the same week that Erik Ralson published his business article about penguins, my marketing assistant sent me a draft of the graphic she had created for that week's "Monday Musings" Instagram post. Sure enough, it was penguins, with one of my favorite Stephen Sondheim quotes from the musical *Sweeney Todd*,

*"If I cannot fly, let me sing!"*

Here's to the First Penguins who led the way, the Second and Third Penguins who have spent the past several months figuring out which audio video technology works best for them and their students, or what safety protocols will be needed for teaching in-person or hybrid. Here is to the Penguins in the middle who thought that they would be teaching "as usual" until their schools suddenly switched to all online platforms the first week of school. Here is to the Penguins huddled at the back who are simply waiting to return to traditional lessons. If we all stick together like those penguins in a waddle, we will get through this together.

\* \* \*

In this issue of Independent Voices, NATS member Christine Thomas-O'Meally writes about the importance of a branding photoshoot to show your clients who you are, especially when you cannot see them in person. *Inter Nos* speaks with NATS member Deanna Maio (definitely a First Penguin!) about ways that she jumped in early and came up with innovative ways to engage her students in the first online musical, *The Show Must Go Online*. She also co-created a new program for local school children in small education pods, where on-site teachers



Credit Kelly Taylor Brown for Magnolia Music Studio

assist students with their assigned schoolwork and creative arts. I also share my very personal story that led to the start of my studio's weekly Zoom "Saturday Song Share." I wanted to connect with my students, and I ended up also connecting with colleagues and alumni across the country.

Are you ready to dive in?

*PS: What is a group of penguins called? I looked it up! A group of penguins in the water is called a 'raft,' a group of penguins on land is called a 'waddle.' Other collective nouns for penguins include rookery, colony, and huddle. Now you know.*

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*Cynthia Vaughn teaches voice at Magnolia Music Studio in Richland, Washington, the studio she originally founded in Fort Collins, Colorado in 2008. She was formerly on the voice faculties of Colorado State University and Cedarville University. This summer, she will be a master teacher for the 2020 NATS Intern Program. Cynthia Vaughn and Meribeth Dayme, PhD, co-authored a leading college voice class textbook/anthology, *The Singing Book* (W. W. Norton, 3rd Edition 2014).*

## Association Notes — The NOW Normal *(continued from page 1)*

the issues before us, collaborating with sibling organizations throughout North America to present a unified message to singers and teachers from NATS, ACDA, Chorus America and the Barbershop Harmony Society. Our May webinar that clearly placed the gravity of the situation before our community resounded widely. Although there were those who criticized some of the positions stated by our experts at the time, I am most proud that every fact presented, when considered in context, has proven to be prescient as the pandemic progressed. Both before and after that webinar a team of NATS members and colleagues from other organizations worked cooperatively to ensure our conversations, presentations, and experts brought the best available advice to our membership and the broader singing community. The names are too many to list here, but I must collectively thank all our guests, collaborators, researchers, and our staff and leadership who worked tirelessly to keep you up to date and prepared to transition quickly to online teaching.

By the time you read this, those who had a break over the summer are back in their Fall teaching schedules and using what they learned “on the fly” in the Spring and over the summer to create the safest teaching and singing environment possible. The now normal involves constant reminders to mask up, stay distanced, and make sure your teaching environment is clean. I hope you continue to be diligent and safe in all your teaching and performing settings. It is so easy to become lax as the statistics in our own locales improve.

NATS’ success this Summer extended to the successful conversion of the [NATS National Conference](#) to a virtual event. Whew! We needed to be together as a community, if only virtually, and it was a week to remember which will resound within our community for years to come. It was an enormous team effort and a testament to the resilience and strength of

our association. We set a new record for attendance and have had thousands and thousands of views of some of our sessions on our [YouTube channel](#). If you attended, don’t forget that you have access to recordings of all the sessions through the end of 2020. All sessions are now available at the [NATS Live Learning Center](#).

As we move forward, our now normal includes a newly revised [mission statement](#) and [new vision, values, and diversity and inclusion statements](#). Our recently completed [Strategic Plan](#) will guide the work of our committees, leadership and chapters and regions. We are currently developing some dashboards that will help us track our progress and provide you a picture of our progress. We also look forward to welcoming a new development director.

I am more excited than ever to be a member of my professional organization and I hope you are too. Because I am excited about the direction we have been moving and the ways we have been responsive to the needs of our members and their students, I have committed to make a monthly philanthropic contribution above my annual dues to support the important work of NATS as part of my now normal. Our dues only comprise 42% of the support needed to ensure that NATS continues to support us in our teaching and performing. I hope you will join me this year by becoming a monthly donor to NATS this year. Even a small monthly contribution can make a big difference over time. [Donate now](#).

As your now normal changes throughout this Fall, you can be sure that NATS will be here to support your work and provide expert guidance and resources to help us all navigate the times ahead. NATS is: many voices, one passion—singing!

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

Allen

### IN MEMORIAM

February – August 2020

Merla Aikman  
Ellen Chickering  
Gail Gingery  
Jacqueline Green

Myron Hermance, Jr  
Soo Yeon Kim  
Raymond Leuning  
Donald Miller  
Ewan Harbrecht Mitton

Patricia Saunders Nixon  
George Vassos  
Karen Wicklund  
Paolo Zedda





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# President's Update

## Reflections on a Virtual NATS Conference—Where do we go from here?

By Carole Blankenship, President

In September 2019, as leaders gathered in Knoxville to prepare for the NATS Conference in June, no one could have foreseen or even comprehended a situation that would prohibit our meeting in person for the 56th NATS National Conference of 2020. For two days we worked together in Knoxville to solidify a conference that included community building and a focus on diversity, inclusion, and equity in our association and our profession as a whole. The two hundred fifty submissions were vetted, and more than one hundred distinct and exciting presentations were chosen.

Due to the pandemic, it was not possible to be together to enjoy the live concerts, or hug good friends and mentors, reminisce about old times, talk about performances we have shared, have late night drinks together, or plan for that breakfast with our former teacher. But we did feel community in the computer-generated, Zoom room world!

With the pivot to virtual, Allen Henderson and the pre-conference presenters organized the workshops so that people could register for all workshops if they wished. The original conference schedule over five days, was maintained and even expanded which helped create the experience of being present. We came together for the opening ceremony featuring the magnificent American Spiritual Ensemble. We listened as singers from around the world performed Schubert's *An die Musik*. With Karen Brunssen at the helm, many past presidents of NATS addressed the membership with recollections and warm wishes. On Sunday, the National Student Auditions were a big success and were witnessed by teachers and students' families-present and proud! On Monday morning, we came together (almost 600 of us!) to sing in community. Directors Erin Guinup, Providence Kamana, Melanie DeMore, and Maggie Wheeler led us in songs from all over the globe. For me, this event was an emotional high for which I was not prepared, triggering tears of joy!

During that one week, we experienced live sessions together, watched publishers' showcases, video concerts, and were offered ten break-out sessions a day. In the evenings, the live Q



Carole Blankenship  
NATS President

& A sessions were dynamic and inspiring. Many NATS members were the presenters, performers, composers, pianists, volunteer hosts, emcees, and manager of sessions, sometimes late into the evenings depending on time zones.

The NATS staff worked many, many extra hours even as they were sheltered in their own homes away from the office. And in response to the pandemic, NATS members stepped up to freely offer their expertise in online teaching and technology, adding greatly to the already full and diverse offerings of the conference.

In the virtual format, unhampered by travel expenses and with the low registration fees, more than twice as many NATS members were able to attend the conference. The financial inclusiveness that resulted from this event brings new awareness to many, including the leadership who will be forever thoughtful about providing online professional development as well as community events. The 2021 Winter Workshop will be virtual in January and will address important sessions on caring for ourselves and our students during these most difficult times for singers and teachers of singing. Please see the entire lineup of wonderful offerings at the workshop:

[https://www.nats.org/2021\\_Winter\\_Workshop.html](https://www.nats.org/2021_Winter_Workshop.html)

### 2021 NATS VIRTUAL WINTER WORKSHOP

## MOVING FORWARD

SINGING, TEACHING, AND SELF-CARE DURING COVID-19

JANUARY 8-10, 2021

I look forward to being with you at the workshop in the wonderful ways we were together at the first ever, virtual conference!

I am impatient as we await a vaccine so that we plan for the future that includes live performances, and singing and learning in person at live auditions, workshops, and conferences. Until that time, please share with us the ways in which the virtual conference changed or inspired you. It is from NATS members that we gather creative ideas and by whom we are inspired to plan for the future. I look forward to being with you in person AND in the online, virtual world of NATS for years to come. You can email me at [president@nats.org](mailto:president@nats.org).



NATIONAL ASSOCIATION OF  
TEACHERS OF SINGING

# NATIONAL Student Auditions

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

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

## NATS Student Auditions are headed for Raleigh!

The excitement of NATS Student Auditions continues with a national round of competition and prizes at the NATS Summer Workshop in Raleigh, NC.

### REGIONAL - PRELIMINARY ROUNDS

Audition in YOUR Regional Event.

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

### NATIONAL ONLINE SCREENING

**April 9, 2021**, deadline for online digital submissions.

Top 14 singers from each category advance to the live National Semifinal Round in Raleigh.

### SEMIFINAL AND FINAL ROUNDS

As part of the NATS Summer Workshop

**July 8–10, 2021, in Raleigh, North Carolina.**

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

### ELIGIBILITY

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



#### Audition Categories

Category*	Age Limit	Years of Study
1. High School Music Theater Treble Voice	14–19	no limit
2. High School Music Theater TBB Voice	14–19	no limit
3. High School Classical Treble Voice	14–19	no limit
4. High School Classical TBB Voice	14–19	no limit
5. Lower Music Theater Treble Voice	22	0–2 post high school
6. Lower Music Theater TBB Voice	22	0–2 post high school
7. Lower Classical Treble Voice	22	0–2 post high school
8. Lower Classical TBB Voice	22	0–2 post high school
9. Upper Music Theater Treble Voice	25	3–5 post high school
10. Upper Music Theater TBB Voice	25	3–5 post high school
11. Upper Classical Treble Voice	25	3–5 post HS; all undergraduate
12. Upper Classical TBB Voice	25	3–5 post HS; all undergraduate
13. Advanced Classical Treble Voice	22–30	4+ post high school
14. Advanced Classical TBB Voice	22–30	4+ post high school
15. American Negro Spirituals	14–30	no limit

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

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

## 2020 NSA Winners' Recap

The final round of the 2020 National Student Auditions was held virtually on June 28 during the NATS National Conference. Winners were selected in 15 categories, including the biennial Hall Johnson Spirituals Category, resulting in more than \$35,000 in prizes being awarded this year to students of NATS teachers. A record number, 750 singers from across North America participated in this year's National Student Auditions. The NSA finalists are listed below, by category and placement, including their region and their teacher:

PLACE—WINNER	REGION	TEACHER
<b>1—High School Music Theater Treble Voice</b>		
1st—Anna Bakun	NORTHWESTERN	Erin G McCarthy
2nd—Audrey Logan	EASTERN	Hilerie Klein Rensi
3rd—Abigail Storm	TEXOMA	Michelle Hache
HM—Anna Zavelson	TEXOMA	Shaunna Shandro
<b>2—High School Music Theater TBB Voice</b>		
1st—Joel Newman	GREAT LAKES	Liz Gray
2nd—Sean Hodges	MID-ATLANTIC	Silvia Ledon
3rd—Kevin Nentwich	NORTHWESTERN	Jimena Shepherd
<b>3—High School Classical Treble Voice</b>		
1st—Lauren Albano	SOUTHERN	Phyllis S Treigle
2nd—Caitlin Chisham	WEST CENTRAL	Cristina Castaldi
3rd—Madeline Owens	MID-ATLANTIC	Tom Brunson
<b>4—High School Classical TBB Voice</b>		
1st—Charles Wolfer	MID-ATLANTIC	Amy Ayre
2nd—Luke Dailey	MID-SOUTH	Joanna McCarty-Rogers
3rd—Preston Rogers	MID-SOUTH	Mark Thress
<b>5—Lower Music Theater Treble Voice</b>		
1st—Jenny Brady	EASTERN	Lori McCann
2nd—Grace Rivera	EASTERN	George D Spitzer
3rd—Caroline Segars	MID-ATLANTIC	Mindy Damon
<b>6—Lower Music Theater TBB Voice</b>		
1st—Justin Bell	SOUTHERN	Jonathan Yarrington
2nd—Christopher McCloskey	TEXOMA	Penny D Hogan
3rd—Sam Greene	SOUTHEASTERN	Erin Shepherd Murray
<b>7—Lower Classical Treble Voice</b>		
1st—Claire Griffin	MID-ATLANTIC	Carla LeFevre
2nd—Shannon Crowley	GREAT LAKES	Mark Rucker
3rd—Katherine Dobbs	GREAT LAKES	Kerry Jennings
<b>8—Lower Classical TBB Voice</b>		
1st—Matthew Robison	WEST CENTRAL	Reginald L Pittman
2nd—Joshua Pitt	CENTRAL	Penelope Shumate
3rd—Ricky Goodwyn, Jr.	MID-ATLANTIC	Kevin McMillan
<b>9—Upper Music Theater Treble Voice</b>		
1st—(tie) Laura Paruzynski	NORTH CENTRAL	Susan Bender
1st—(tie) Logan Cospers	MID-ATLANTIC	Craig Allen
3rd—Abbigale Montes	MID-ATLANTIC	Mark Greenawalt



<b>10—Upper Music Theater TBB Voice</b>		
1st—Jeremiah Copeland	MID-ATLANTIC	John W Wright
2nd—David Young	GREAT LAKES	Caroline Bradley Smith
3rd—Caleb Mitchell	MID-SOUTH	Stephanie D Jones
<b>11—Upper Classical Treble Voice</b>		
1st—(tie) Alexandra Burch	NORTH CENTRAL	Daniel Johnson-Wilmot
1st—(tie) Connor Locke	GREAT LAKES	Kerry Jennings
3rd—Sophie Blea	CENTRAL	Carolyn Hart
<b>12—Upper Classical TBB Voice</b>		
1st—David Young	GREAT LAKES	Caroline Bradley Smith
2nd—James Harris	EASTERN	Elem Eley
3rd—Adriel Baralt	SOUTHEASTERN	Allen C Henderson
<b>13—Advanced Classical Treble Voice</b>		
1st—Madeline Ross	NORTHWESTERN	Nancy Olson Chatalas
2nd—Audra House	NORTH CENTRAL	Daniel Johnson-Wilmot
3rd—Charity Cooper	TEXOMA	Jamie Van Eyck
<b>14—Advanced Classical TBB Voice</b>		
1st—Tshilidzi Ndou	TEXOMA	Barbara Hill Moore
2nd—Prosper Makhanya	TEXOMA	Barbara Hill Moore
3rd—Austin Vitaliano	MID-ATLANTIC	Elizabeth Daniels
<b>15—Hall Johnson Spirituals</b>		
1st—Amber Merritt	GREAT LAKES	Louise Toppin
2nd—Austin Henry	TEXOMA	Jamie Van Eyck
3rd—Tyrese Byrd	MID-ATLANTIC	Grant W Knox

## 2020 Intern Program: Rescheduled for 2021

by Linda J. Snyder, May 2021 Program Director

The year 2020 marks the 30th Anniversary of our signature NATS mentoring program for early career professional member-teachers. The annual Intern Program Reunion at this year's "Virtual" 2020 Conference was attended by more than 125 alumni of the program. Special guests included a number of past Program Directors, and everyone toasted all the program founders, interns, hosts, directors, master teachers, office staff— and the future!

As announced this past spring, the 2020 Intern Program had to be rescheduled for 2021, due to the COVID-19 pandemic. Therefore NATS will present two Intern Programs in 2021. The "May 2021" Intern Program will take place May 25—June 3 at the University of Dayton. Linda Snyder, past president, will remain as program director. The continuing local host is Minnita Daniel-Cox, assisted by her

UD colleagues Riu-Kyung Kim, David Sievers, and Andrea Chenoweth Wells.

We are so pleased that the entire cohort can remain together. On Tuesday, May 20, 2020, on what would have been the official orientation day of the 2020 program, Linda hosted a special Zoom Gathering for the cohort. Everyone was present and shared what they had learned thus far as teachers in the pandemic. Valuable personal connections have already begun! The NATS Intern Program Class of 2020 participants will work with mentor/master teachers Ollie Watts Davis, Margo Garrett, Lorna MacDonald, Dean Southern, and Cynthia Vaughn, along with literature liaison Tana Field and guest lecturer Dr. Wendy LeBorgne of Dayton's Blaine Block Institute for Voice Analysis and Rehabilitation. All area NATS members are cordially invited to visit the on-campus open sessions.



# ANNOUNCING THE 2021 NATS Intern Program

June 1–10, 2021

Georgia Southern University, Statesboro, Georgia

Karen Brunssen, Director of the NATS Intern Program  
Allen Henderson, Local Coordinator • Tana Field, Literature Liaison

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

## FACULTY: MASTER TEACHERS

### VOICE

Theresa Brancaccio (Northwestern University)  
Frank Ragsdale (University of Miami)  
Michelle Markwart-Deveaux (Independent Studio, CA)  
Kari Ragan (University of Washington, Independent Studio)

### COLLABORATIVE PIANO

Craig Terry (Ryan Opera Center, Lyric Opera of Chicago)

## REQUIREMENTS

A voice applicant must be a Full or Associate member of NATS in good standing with no more than five years of full-time teaching or the part-time equivalent. Working as a graduate teaching assistant does not count towards the five-year limit. Holding a master's degree or higher is preferable but not required. A collaborative piano applicant does not have to be a NATS member (although preference is given to those who are), but membership is required if accepted into the program. Applicants should be at the beginning of their careers with no more than approximately five years of full-time collaborative work/teaching/coaching or the part-time equivalent.

## APPLICATION PROCESS

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



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

**Deadline: Dec. 15, 2020**



Testimonials from recent interns:

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

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

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



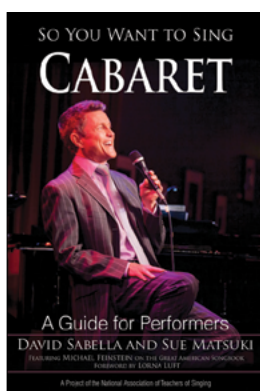
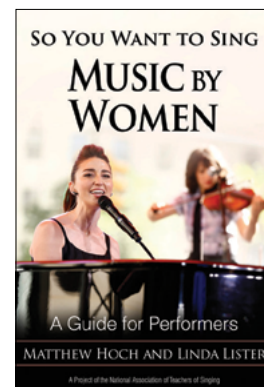
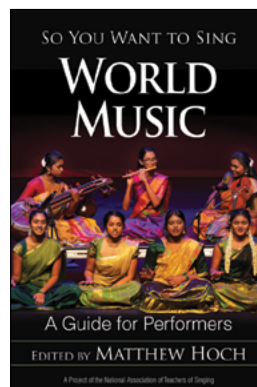
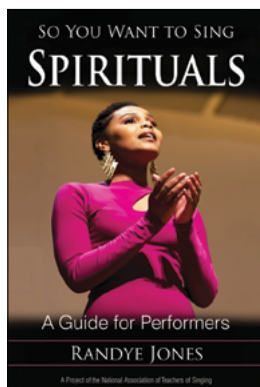
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# *So You Want to Sing*

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**Executive Editor: Allen Henderson**

**Series Editor: Matthew Hoch**



*So You Want to Sing* is a series of 20 invaluable books devoted to providing a complete survey of what it means to sing within a particular style. Each contribution functions as a touchstone work for not only professional singers but also students and teachers of singing. All books in the series feature online supplemental material on [www.nats.org](http://www.nats.org). The books also feature contributed chapters on voice science by Scott McCoy, voice health by Wendy LeBorgne, and when appropriate, audio technology by Matthew Edwards.



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Marvin Keenze: NATS International Coordinator

I do not need to tell you all about the difficulties of scheduling professional activities during this difficult time. The recent Virtual NATS Conference was a great success and demonstrated the skills and dedication of our staff and members. Now as we look towards the International Congress of Voice Teacher's 10th Congress we have had to make some changes. The plan had been to meet every four years since the 1st Congress in 1987. There was one change to three years between Philadelphia and Auckland but since then we have been consistent. Now with the advice and wisdom of the host EVTA/AUSTRIA Association and

the European Voice Teachers Association it has been decided to move the Vienna Congress to August 2022. I have asked the chairman Professor Dr. Martin Vacha to write to you with the ideas and plans that are now official.

That summer is also the time for the next NATS National Conference in June 2022. I suggest that we plan early to attend both of them and celebrate the return of our national and international friendships that we enjoy and that benefits our professional lives.

## Greetings from Sunny Austria!

### A Message from the ICVT 2021 Congress Chair Professor Martin Vácha

Dear Colleagues,

The congress team and all involved institutions and friends work hard to create an unforgettable and unique 10th International Congress of Voice Teachers (ICVT) in Vienna/Austria, the "world capital of music." The health situation in Austria is satisfying now, but nevertheless we have serious doubts about the global development of the pandemic in the next year. So the board of EVTA-Austria decided after an intense dialogue with its partners to shift the congress from 2021 to 3rd to 6th of August 2022.

We hope, that our rescheduling is no problem for you. Of course, if you have already booked or sent your paper and cannot realize your participation in 2022, you can cancel for free. Otherwise all received applications and proposals stay valid. The dead-lines for registration (including the early bird fee) and the call for papers are extended for one year and stay open the whole time.

Please forward that important information to your colleagues or your members.

Finally I am forwarding you a very motivating and encouraging letter from our American friends, ICVT-President Prof. Marvin Keenze and NATS Executive Director Allen Henderson:

August 2020

Greetings to ICVT members and Congress participants,

All of us have been living through a difficult time worldwide. It has greatly affected our lives and certainly our teaching professions and performances. Our world has had to adapt and look ahead with creative energy and the scheduling of an ICVT Congress has been affected for the first time since it all began in Strasbourg in 1987.

We are deeply grateful to the EVTA-Austrian Association and their 10th Congress planning committee for all that they are doing to reschedule our next Congress for August of 2022. The Chairman, Dr. Professor Martin Vácha will report on the plans already in progress. We send our complete support for their wisdom and dedication.

Sincerely,

**Marvin Keenze**

*NATS International Coordinator & ICVT Chairman*

**Allen Henderson**

*NATS Executive Director & ICVT Co-Chairman*

Stay healthy and keep singing!

**Professor Dr. Martin Vácha, Chair**

c/o University of Music and Performing Arts Vienna  
(Department of Voice Studies and Music Theatre)  
Penzinger Straße 7, A-1140 Wien

[www.icvt2022.com](http://www.icvt2022.com)



**T**here are many perspectives on singing. It can be viewed from points of education, health, arts, and it serves a wide variety of cultural and social functions. At ICVT 2022 we would like to put the emphasis on singing itself. We want to show our admiration and passion for this artistic form of expression. The title of this congress "**For the Sake of Music**" highlights this core idea, which should guide all planning, realization and evaluation.

Vienna, the world "city of music" has been throughout centuries the ideal place for bringing forth exceptional musicians, composers and performing artists. For this reason the world council of ICVT decided unanimously, that EVTA-Austria should organize the 10th ICVT in Austria's capital.

For the ICVT team

Prof. Helga Meyer-Wagner  
(President of EVTA-Austria)

Prof. Dr. Martin Vácha  
(Chairman of the 10th ICVT)

## **Call for Papers JAN–AUG 2021**

For more information visit our homepage:

**[www.icvt2022.com](http://www.icvt2022.com)**

**FOR THE  
SAKE  
OF  
MUSIC**

**10th  
ICVT  
INTERNATIONAL  
CONGRESS  
OF VOICE  
TEACHERS  
VIENNA 2022**



# **SAVE THE DATE**

## **AUGUST 3rd – 6th 2022**

## **VIENNA / AUSTRIA**



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### The Full Voice



# New NATS Mentoring Program for Composers Sets Its Sights on Increasing Representation of Black Composers in Art Song

The National Association of Teachers of Singing (NATS) is pleased to announce a new opportunity for composers which intersects with the work of several national programs and committees. Recent work between the new NATS Art Song Coalition, the [Art Song Composition Award](#) committee, and the [NATS Advocacy Committee](#), and intense interest from a group of celebrated art song composers has resulted in creation of a unique opportunity for emerging and early career art song composers to be mentored by this group to promote and encourage the composition and performance of new works. For the first year, this program will be reserved for composers from underrepresented groups, with a special emphasis on Black composers. This specific program is being supervised by celebrated composers of art song and opera Tom Cipullo and Lori Laitman. "During a series of discussions recently, Tom brought forth this idea which was enthusiastically embraced by several of our committees as a way NATS can meet multiple goals to increase representation and the voices of diverse populations within the art song community," says Allen Henderson, executive director of NATS. "Tom and Lori put out the call among their colleagues and recruited a distinguished group of mentors: H. Leslie Adams, Michael Ching, Andrea Clearfield, Anthony Davis, Juliana Hall, Jake Heggie, Roy Jennings, and Evan Mack, in addition to Cipullo and Laitman."

Composers of vocal music (especially art song but also opera) are encouraged to apply for this new mentoring program in which 10 selected composers will be paired with a mentor for a period of roughly 8 months, from October 15—June 1. The mentoring is projected to involve one-to-one online contact approximately once a month. Depending on the schedule of the mentors, the needs of the mentees, and the interests of both parties, the mentors might critique short works, give general counsel about writing for voice, offer advice about resources, point the mentees toward appropriate performers and presenters, give information about recording and publishing opportunities, and just generally be a sounding board for any questions the mentees might have.



2021 *Art Song*  
Composition Award

At the end of each cycle, it is hoped that the mentees might have some of their works presented by NATS, either online or as part of regional or national NATS events. There is no cost for this program and no application fee and there are no age or stylistic limitations.

## cincinnati SONG INITIATIVE



As a special feature of the program this year, the [Cincinnati Song Initiative](#) will commission a song from each of the composer mentees in the inaugural year. These songs will be produced in a video recording and premiered as CSI's season finale concert titled 'Let it Be New' on May 16, 2021. "Now, more than ever, we must amplify diverse voices that have always been among us but stifled by deeply rooted systems and biases. CSI is honored to provide this group of commissions, creating tangible opportunities that will contribute to a growing body of American song repertoire reflective of this country's true strength—its diversity," says Samuel Martin of CSI.

The application deadline was September 7th and selected mentees will be notified of their selection by the end of September.

### **What our Members are saying about...NATS Chats**

"I am a retired teacher from Pennsylvania. I have a great deal of respect for your concern for your students in these trying times. Your suggestions were excellent. Forms of expression like music, art, singing, etc. are helpful to all of us. I myself am journaling again. Getting your feelings out is so important. I also liked that you gave the students resources of where to go for help. I am so glad I tuned in."

— Susan Williams (March 2020)

"Thank you all so much. Your expertise has just blown me away. If I can accomplish my weekly lessons, I will have you all to thank and also, I appreciate being part of this great FB page! Be well!"

— Rita R. Graham (March 2020)



# 2021 Art Song Composition Award



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

**\$2,000** plus the composer's expenses to the NATS 57th National Conference in Chicago, IL, July 2–6, 2022, where the performance of the winning composition will be given. The work will also be performed on a future concert presented by Cincinnati Song Initiative.

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

**\$1,000**

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

### ADVANCING QUALITY VOCAL LITERATURE BY PROMOTING NEW WORKS FOR SINGERS

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

- (1) a song cycle, group of songs, or extended song between 13 and 25 minutes in length. Genres other than the classical "art song" are discouraged.
- (2) composed for single voice and single acoustic instrument (solo instruments other than piano as the collaborative instrument will be accepted).
- (3) English (or English translation), either in the public domain\* or for which the composer has secured appropriate permission.
- (4) composed within the past 2 years (after January 1, 2019).

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

**ENTRY DATES** - June 1, 2020 through December 1, 2020.

**ELIGIBILITY** - Open to anyone meeting prescribed requirements.

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

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

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

### APPLY ONLINE AT NATS.ORG

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

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

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

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



Studio photo courtesy of VOIX DE VIVRE.

# Missed the 2020 Virtual National Conference?

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Packages are now available for purchase.



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### REMINDER TO OUR 2020 VIRTUAL NATIONAL CONFERENCE ATTENDEES

All 2020 Virtual National Conference registrants have received an email providing FREE access to all of the session videos until December 31, 2020.

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

Limited time offer. Email [multiviewmediasupport@multiview.com](mailto:multiviewmediasupport@multiview.com) for member access.

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

# NATS Installs 2020–2021 National Officers

The National Association of Teachers of Singing installed officers for the 2020–22 term during the organization's biennial business meeting at the 56th National Virtual Conference, June 30, 2020.

Newly elected officers include President-elect Diana Allan, Vice President for Membership Torin Chiles, Vice President for Auditions Robert Wells, Vice President for Outreach Kimberly Gratland James, and Vice President for Workshops DeMar Neal. We also congratulate Carole Blankenship, who was installed as president.

Newly installed regional governors are Susan Bender (North Central) and elected to serve a second term are Ruth Ellis (Cal-Western), Thomas Hueber (Central), Julie Krugman

(New England), David Mannell (Great Lakes), Marcia Porter (Southeastern), Marieke Schuurs (Northwestern) and Alisa Belflower (West Central).

We give a round of applause to Karen Brunssen, who concluded her term as president. We also offer our sincere thanks to outgoing officers Diana Allan (as Vice President for Auditions) Nancy Bos (Vice President for Membership), Alison Feldt (Vice President for Outreach), Kristine Hurst-Wajszczuk (Vice President for Workshops) and Linda Snyder (Past President), as well as outgoing regional governor Kathleen Otterson (North Central).

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

## 2020-2021 NATS Board of Directors



**Carole Blankenship**  
President



**Diana Allan**  
President-elect



**Karen Brunssen**  
Past President



**Jason Lester**  
Secretary/  
Treasurer



**Kimberly Gratland  
James**  
VP - Outreach



**Robert Wells**  
VP - Auditions



**Demar Neal**  
VP - Workshops



**Torin Chiles**  
VP - Membership

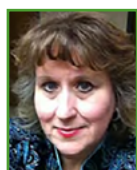
## 2020-2022 NATS Regional Governors



**Ruth Ellis**  
Cal-Western  
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**Mario Martínez**  
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Governor



**Julie Wiecek**  
Intermountain  
Governor



**Mark Kano**  
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Governor



**Susan Bender**  
North Central  
Governor



**Marcia Porter**  
Southeastern  
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**Randall Umstead**  
Texoma  
Governor



**Thomas Hueber**  
Central  
Governor



**David Mannell**  
Great Lakes  
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**Jill Terhaar Lewis**  
Mid-Atlantic  
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**Julie Krugman**  
New England  
Governor



**Marieke Schuurs**  
Northwestern  
Governor



**Shawn Roy**  
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## Other Appointed NATS Officials



**Martin Keenze**  
International  
Coordinator



**Richard Sjoersma**  
Journal of Singing  
Editor-in-Chief



# INDEPENDENT VOICES

## Saturday Song Share: A Virtual Gathering Place in the COVID Crisis

by Cynthia Vaughn

**M**arch 2020. The month that everything as we know changed. Everyone has their story and this is mine: how an hour a week of community kept me going during a pandemic and family crisis.

My father, 80, passed away unexpectedly of heart failure on Monday March 16 at home in the Colorado mountains. The next day, my mother, 80, who lives in Denver was hospitalized for a previous health condition. She was treated and was due to be released on Wednesday, March 18. The hospital needed beds for COVID patients, and the recommendation was for Mom to go to a nursing home rehabilitation center. This was very early in the corona virus outbreak and we didn't know very much, however we knew that nursing homes were being devastated by this novel virus. My mom and my sisters and I needed to make a decision—quick! Options were discussed, including moving mom a couple of hours away to my sister's house that would need to be made handicapped accessible (in one day?! ) and mom wouldn't be able to bring her cat. My heart and my mind became quiet and focused . . . then I had an epiphany, "Wait! Wait! I will come to mom's house and take care of her. The governor of Washington just shut down my music studio, so I can teach from anywhere." So, on Thursday, March 19 I took a direct flight one-way from Tri-Cities Washington to Denver, Colorado. I was one of six passengers (masked, gloved, and distanced) on the plane. With the blessing of my husband back in Washington, I stayed with my mother in Colorado from March 19- June 4 until she was able to be on her own. It was a very special time that I will always treasure.

Before I boarded that one-way flight to Colorado, I reached out to local Denver friends, asking if anyone had a keyboard I could borrow to set up a temporary voice studio in my mom's guest bedroom. Within hours, I had several offers and accepted an offer from Jeff Kadavy, the former President of Opera Fort



Studio in mom's bedroom March 23, 2020

Collins, to bring me a weighted action 88-key keyboard and speakers that his church was not using because the churches had also been shut down. I had packed my other electronics in my luggage, including my MacBook, two iPads, a Blue Yeti USB mic, and a ring light I had purchased but never used. I took the weekend to set up my temporary studio and I started teaching remotely from Colorado the very next week. My primary job was taking care of mom, so I limited my teaching to three hours a day, three days a week. My students were very understanding and several of them were facing

severe challenges of their own with jobs, family, illness, and teaching children at home. Twelve of my students opted to end their Winter semester lessons early and wait to return in-person. That self-selection left me with a manageable teaching load of 15–18 thirty-minute lessons. I had four days a week to focus entirely on mom and take her for medical procedures, doing studio administration late at night after Mom was asleep. Three days a week we had a comfortable work-day routine. Teaching 10–11am and 1–3pm Mountain time allowed time for me to cook and eat meals with mom and spend our evenings reading and watching TV and, when she was stronger, playing endless games of gin rummy. She always won! She even let me post Facebook photos of her big gray cat that I nick-named "Church Cat" because he likes watching live-streamed church services on Sundays.

Everything was working well and there was a remarkable synchronicity in the whole situation. But I missed my students. . . . and I missed the performances that had been cancelled. . . . and I felt isolated in my tiny make-shift bedroom studio. So, Saturday March 28 I decided to test my new Zoom software pro-account and invite students, teachers and friends to a free noontime Pacific time "Saturday Vocal Performance Class." Six people showed up and it filled me with surprising



"I love to hear all the different kinds of songs that people sing. I also like that we are sometimes from different places where we live. My favorite is getting to sing my songs that I have been practicing. I also like reading the comments that people post in the chat."

—Sarah, age 11



Song Share Zoom screen May 2020



Zoom selfie April 2020

joy. I had no idea what I was doing technologically, but I quickly figured it out. We unmuted mics and talked for a few minutes, talking mostly about how everyone was coping with the lockdown and the great toilet paper hoarding saga. Then, a few people, including Aimee Woods from the Magnolia Music Studio-Northern Colorado studio, led some vocal warmups while everyone else muted their mics. I asked who wanted to sing something—anything. Some sang acapella or accompanied themselves on piano or guitar (we hadn't quite figured out how to play a backing track on a separate speaker) and some just listened. As I recall, I sang the traditional hymn "How Can I Keep From Singing?" acapella. There was no pressure to sing and it did not feel like a "performance." It felt like a gift, something that was being shared with a small group of people who were energetically in the same room. It was magical and we sang and wiped away more than a few tears. Every Saturday since March except the week in June I rented a car and drove cross-country home to Washington, we have met on Zoom for the now renamed Saturday Song Share. We have long ago sorted out the common technical glitches ("Enable original sound!" "Unmute! We can't hear you!") and there is a comfortable flow to the singing, playing, and socializing. Instrumentalist friends are also welcome, but mostly it is us—the singers. The high point for attendance was sometime in April when we desperately needed to connect. It was exciting to see 20 people

on 16 screens. My mom even listened to that one, albeit well out of camera view. And finally, sometime in August, I was able to sing and play "Danny Boy" for my father and the funeral we never had.

As time goes on in the "now normal" (I refuse to call it the "new normal") we have settled into a weekly gathering of 6–10 people, mostly regulars and a few welcome guests. In late summer, mostly teachers gathered as the students were preoccupied with the coming school year. No matter! Teachers in different time zones talking about pedagogy and singing for each other in a live collaborative setting is a refreshing change from the usual social media groups. Some of the teachers, like Nedra Gaskill in Seattle, Aimee Woods in Colorado, and Cass Panuska in Florida have been inspired to host similar "song shares" for their own studios. No matter how challenging my week has been or how discouraged I am by things that I can't control, this one hour a week truly lifts my spirits. It is not a masterclass or a place for critique, though silent applause and unmuting mics to give praise is welcome. It is never recorded to be shown later on YouTube or Facebook. Saturday Song Share is live and intimate and in the moment—a safe place to share your music and your vulnerability. If you miss it, you miss it. "See you next week. We'll be here every Saturday." A constant in an inconstant world.

## TRANSITIONS: More Than Music: An Interview with Deanna Maio

*Adaptability takes many different forms and we are all in this together but not the same. As the reality of the COVID-19 Crisis set in in March, some voice teachers turned to technology. Some turned to creating content—writing, researching, updating websites and resumes. Some voice teachers turned on the TV and baked sourdough bread to wait out the pandemic. (We're still waiting.) Some voice teachers turned into caregivers or turned to self-care. Sadly, some independent voice studio owners, turned the lights off and walked away. Still other voice teachers made a decision early on that they would find creative ways to thrive during a pandemic, not just survive. NATS Independent Voices editor Cynthia Vaughn recently interviewed Deanna Maio, owner and director of Confident Voice Studio in Portland, Oregon*

**Inter Nos:** From the very beginning of this pandemic I have watched you. I have watched you lean into the possibilities and not run in a panic. You sent out a beacon that in a world turned upside down, your studio was a haven of safety and stability. How and why did you decide to go big instead of shut down?

**Deanna Maio:** Shutting down was not an option for me. I'm single and there's no one else in my household to contribute to the bills. On top of that I come from a family where "can't never did anything" and we don't give up. If there was a family motto, I think that would be it. I knew I wanted to serve the community and offer as much as we could for free or low cost when kids were stuck at home without school this Spring. And my thought was that if we did, it would come back around when the community was ready to invest.

Confident Voice Studio & Portland Musical Theater Company Present...



**Inter Nos:** So, you weren't new to online lessons?

**Deanna Maio:** I had been teaching online for a long time (since before online existed . . . I've taught teleclasses and done business coaching by phone since 2007) so making the switch was easy for me. And as for my clients, I just said online was what we were going to do so they could have consistency and

not lose their momentum. I focused on the benefits of live-streaming music lessons [see sidebar]

**Inter Nos:** I noticed that a lot of your focus, even from the beginning, was on the parents of your school age students.

"The main challenge was educating people that online music lessons work. In March doing online things was new to so many people. I didn't expect the pushback. I had been doing business and teaching online for so long it just never occurred to me how new it was to some people. In March we saw very very few inquires for lessons. I think people are now starting to see it can work online and in August things started changing and we are signing up new clients."

**Deanna Maio:** Yes. During this time of increased isolation, many parents are finding that music lessons are vital to helping their children maintain a positive outlook. Music is a great form of stress relief and provides a positive emotional outlet. Live

### Call for Submissions

Short articles on relevant topics are being accepted for inclusion in the independent teacher section of future issues of *Inter Nos*. Submissions should be sent by email to [CynthiaVaughn@mac.com](mailto:CynthiaVaughn@mac.com).

streaming with the teacher and fellow students add to the feeling of community while they are stuck at home.

**Inter Nos:** You were also one of the first producers to present an all online musical very early in the pandemic. Tell me about that and how well did it work?

**Deanna Maio:** It worked great. Artistically, you do have to think about theatre a bit differently but I knew I wanted to be an innovator. I like being first. My theatre company has done several Portland premieres, Oregon premieres and world premieres. Business wise, the tuition we received covered the loss we experienced as students quit because of the pandemic, either because parents/clients were worried about the tuition because they lost their source of income or because they assumed that online lessons wouldn't work for them.

**Inter Nos:** Would you do it again?

**Deanna Maio:** I have already done it again. We produced two productions (one adult, one youth) of our second virtual musical this summer—four total so far. And I expect we'll do more. It's not the same as live theatre and it's a great opportunity to learn and continue your performing while we're waiting. Plus you learn new skills like self-taping and on-camera confidence.

**Inter Nos:** What have been your most outstanding moments since March?

**Deanna Maio:** So many wonderful moments. Producing four virtual musicals stands out. We've hosted two Zoom performance parties, one with live performances, one where we had clients self-tape and we watched the videos together. Seeing my team grow their skills teaching online has been a joy. We started working with a new intern at the beginning on March. We hired her during the pandemic part-time to support our marketing and operations. She's become a key member of the team who I count on and I can't imagine going through all of this without her. We were awarded the Best of Portland 2020 Music and Performing Arts school, our second year in a row. And while we're not back to where we were client-wise since the end of March, we're on our way to having more revenue this year than last and we lowered our expenses.

**Inter Nos:** What are some of the challenges? Then (March) and now (September)?

**Deanna Maio:** The main challenge was educating people that online music lessons work. In March doing online things was new to so many people. I didn't expect the pushback. I had been doing business and teaching online for so long it just never occurred to me how new it was to some people. In

## 5 Benefits of Live-Streaming Music Lessons

- Confidence—Being on camera is now a way of life and can help with future presentations, performances and more
- Convenience—Not having to leave your home and being in your same "practice" space.
- Connectivity—Face to face interaction with the teacher and fellow students
- Consistency—Regardless of weather conditions . . . or quarantines
- Creativity—Learning to utilize all aspects of technology to have the best learning experience

March we saw very very few inquires for lessons. I think people are now starting to see it can work online and in August things started changing and we are signing up new clients. Helping my teachers to make the switch was also challenging. They were used to teaching in person. We got all the kinks worked out in the first two months and now everyone's a pro at it.

**Inter Nos:** You recently took on another bold mission—to teach a small group of local students (limited to 9) in-person academic subjects, as well as arts. What inspired you to think even more outside the box of what a music teacher is expected to do? Tell me about this project? Did you devise the curriculum? What is the age group? How do music and art fit into this program? Will you be assisting students with assignments from their school district distance learning and home schooling homework?

**Deanna Maio:** I was inspired by another music school owner creating a program to support kids as they navigate online school this fall.

**Inter Nos:** Let me understand. The students are taking their school lessons online, but meeting in person at your studio in very small groups as allowed by law?

**Deanna Maio:** Yes. I have lots of space. We can do it safely and within guidelines, so why not give it a try? The Confident Learning Lab allows students in public, private or homeschool programs, ages 6–12, to have a place to come and get support from a trained classroom teacher, socialize, have music and growth mindset class each week, daily outdoor time and more. We're helping them with assignments and creating a space where they can be their best.

**Inter Nos:** One of the most compelling things about the program is that in addition to spelling out the educational and social benefits to the child, you are really and truly targeting the concerned parents. There were certainly a lot of stressed and confused parents in August when you launched your Creative Learning Lab. Many were wondering how they could continue to work remotely while supervising their children's online schooling.

**Deanna Maio:** Exactly! As I wrote in my ad copy: "This is for the parent who has had enough of the anxiety and confusion, is overwhelmed by all of the change, wants normalcy and consistency for their child, and finally, desires peace of mind knowing their child is having a great experience while in a learning environment."

**Inter Nos:** This is one of the most creative and caring ideas I have seen in this time. Where do you go from here? As you look to the future, will you incorporate some of your COVID-inspired projects longterm.

**Deanna Maio:** Thank you. Oh yes. We'll definitely keep doing the virtual musicals. They are far less time investment for the

performer than an in-person full show. I will likely offer the Confident Learning Lab again if our local schools aren't cleared to open in November. I expect we'll keep teaching online and grow that part of our roster even after the shelter in place orders have been lifted. And who knows what the future holds? The only thing I know is that our clients and students and our world needs music more than ever before and I'm going to do all that I can do to see that they get the benefits it provides so they can be better musicians and more peaceful and resilient people.



*NATS member Deanna Maio is a voice teacher and performance coach in Portland, Oregon. She also coaches music businesses around the world to build and lead a team they can trust to grow their impact through her business coaching and training company, Delegated to Done.*

*She is the founder and director of Confidence Voice Studio and Portland Musical Theatre Company.*



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## Picture Perfect: Branding Photos for Your Independent Studio

By Christine Thomas O'Meally

At the beginning of 2020, I drew up a lot of plans for marketing and expanding my studio. One of them was to do a photoshoot of me at work. The plan was to hire a photographer to come to my studio, see me work with individual students, come to the venue where I was doing a performance coaching series and get shots of me working in that capacity, and then finish up at our end of the year showcase at an upscale retirement community to catch my students in performance, the culmination of my semester's work.

The students were in place, the venues were booked. All I had to do before this could happen was to finish my performing gigs for the season, get new lighting in my studio, have the room painted with the teal and purple brand colors I had chosen (which was going to be done while I was on my April vacation overseas), and hit my goal weight.

Well, I do have new lighting.

And my *hair* is now teal and purple.

But the gigs were cancelled, the venues closed, the vacation did not happen, and we're not going to talk about my goal weight.

I decided to go forward with the branding photoshoot anyway.

A branding photoshoot is different from ones focused on headshots and performance because it is meant to show you working—it is intentional, not posed, not in character. You aren't recreating scenes or looking off into the distance mysteriously or flirtatiously into the camera with a semi-smile and your head held just so. Your goal is to establish who you are in your business and to attract your ideal client so that more people will come and work with you. There is an energy and an authenticity that needs to be a part of it. There needs to be action.

My brand name is Mezzoid Voice Studio, and the tagline is "Curiously Strong Singing." My brand name came from being in a church choir where the director said to my section, "Altoids,



let's try that again." My response was, "Excuse me, I happen to be a mezzoid." He said, "What's the difference?" and I said, "I'm still curiously strong, I just happen to sing a minor third higher." (Cue music nerd laughter here.)

Curiously Strong Singing came about through consultation with my business coach and curator of the Speakeasy Cooperative, Michelle Markwart Deveau. Over the past year, I have defined exactly what that means to me in my blog. But a big part of it involves embracing risk, telling the truth, and bringing others into the process.

"A branding photoshoot is different from ones focused on headshots and performance because it is meant to show you working—it is intentional, not posed, not in character . . . Your goal is to establish who you are in your business and to attract your ideal client so that more people will come and work with you. There is an energy and an authenticity that needs to be a part of it. There needs to be action."

How did I do a branding photoshoot in the middle of a pandemic without in-person students? Well, when I moved online, I connected a stand-alone monitor to my laptop so that I could see larger views of people than what my MacBook Air's screen would allow. I decided for the photoshoot, I would turn the monitor around. That way, my photographer could see the student and see me without having to come behind the piano.



## Elizabeth Rotoff

### The Fit Singer

#### What does this photo say about you and your studio?

At The Fit Singer we encourage singers to be free to be themselves and to feel comfortable taking chances, so that they can develop into strong, healthy, confident and vibrant performers, with a lot of fun along the way.

*Photo credit: The Light Refinery*



## Gregory Harrison

### Singing Greg Voice Studio

#### What does this photo say about you and your studio?

"My photographer really brought me out from my comfort zone and into fun color. This photo captures more of my playful side, which circumvents the intimidating impression I leave with my imposing stature. It's also an invitation, YOU can be a singer. Permission to give singing a try and exist without apology. It really flipped the script on my messaging, focusing more on the clients taking lessons instead of me harping on about myself so much. Bre picked out my outfits and in doing so, inspired my color scheme for my brand and website. An invaluable resource for my personal performing arts team as well as for my business."

*Photo credit: Pepperfox Photo*





In-person lesson—Stephanie Redman and Rondo (studio mascot)



Zoom lesson—Paris Mendenhall

## Dr. Michelle Latour the LATOUR voice studios, LLC

### What does this photo say about you and your studio?

That I am dedicated to serving my students in the best way possible, and that I am serious about the aspects of running a business. As an independent voice studio owner, teaching and running a business are two very different and important skill sets. Not only am I serving my clients through teaching to each singers' individual needs, I am also serving as a role model for our future generation of voice teachers and business owners.

Photo credit: Tomasz Rossa

There are many articles about how to prepare for a branding photoshoot. I read none of them. I knew I probably should wear a solid color—but I did not. I didn't have anything solid that felt like something I would actually teach in.

I didn't plan the photoshoot except that I knew who I would be working with. I pulled out a few props that I knew would look good on camera—my Hoberman sphere and my flow-ball pipe that I got at the Voice Foundation last year. I used them in places where they were appropriate and where I figured they would look good. Basically, I just gave a lesson the way I always do—perhaps slightly higher energy—and pictures were taken.

My photographer was Shealyn Jae of Shealyn Jae Photography in Baltimore. We didn't discuss a plan for the shoot—I said I'd be teaching a 14-year-old girl and I just wanted her to get pictures. I trusted her to get the right pictures. She does a lot of work with theater companies throughout the DC-Baltimore area taking pictures of shows at their dress rehearsals and during their opening weekends. She is excellent at capturing things as they happen and finding the right angle (or in my case, the left, because my right side is not my good one).

I had budgeted \$350–\$500 for the shoot. My particular shoot came in at somewhat less, to my delight, and included all the shots that she had curated from the shoot, from which I chose about 50. From those, I used about 40. I only had one picture retouched in any way, which was the only one I really posed for. Some are already on my profiles in Facebook, Instagram, and other social networks. Many will be on my new website, [www.mezzoidvoicestudio.com](http://www.mezzoidvoicestudio.com).

Perhaps I should have read some of the online articles to prepare for this. But I'm extremely happy with how mine turned out, because I feel as though they're representative of where I'm at in my teaching and my life.

When we go to in-person lessons, I will probably do another shoot in the scenarios I outlined at the beginning of this article. But these will work for now, and since I intend to continue an online presence even after in-person lessons are possible, I can use these. At least until I change my hair color again.

Link to blog: <https://mezzoidvoicestudio.blog/2020/07/23/what-is-curiously-strong-singing/>

*NATS member Christine Thomas is an independent studio owner and mezzo soprano currently based in the Baltimore-DC area. She has performed everything from the motets of J. S. Bach to the melodies of Irving Berlin to the minimalism of Philip Glass. She holds a master's degree in vocal performance from the Peabody Conservatory. [www.MezzoidVoiceStudio.com](http://www.MezzoidVoiceStudio.com)*

## What We're Talking About



## 2021 Membership Renewal Begins Oct.1 at [www.NATS.org](http://www.NATS.org)

Dues season will begin soon, with renewal for 2021 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, 2021, with a \$50 reactivation fee being assessed from Oct. 1–Dec. 31, 2021. 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 am–4 pm Eastern Time.

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

Any member who failed to renew by March 1, 2020, is considered lapsed and requires reactivation. Lapsed members are eligible to reactivate their membership and do not need to complete a new membership application. On or before Sept. 30, a \$20 reactivation fee is required, in addition to full dues for the current (2020) year in order to be reinstated (March 1–Sept. 30). After Sept. 30, a \$50 reactivation fee is assessed, in addition to dues for the coming (2021) year, during the Oct. 1–Dec. 31 renewal period. Reinstatement must be completed at [nats.org](http://nats.org).



JANUARY 8–10, 2021

# MOVING FORWARD

## SINGING, TEACHING, AND SELF-CARE DURING COVID-19

★ 2021 NATS VIRTUAL WINTER WORKSHOP ★

### FEATURED PRESENTERS



**Jennie Morton**

*Certified Clinical Anxiety Treatment  
Professional, Certified Mental Health  
Integrative Medicine Provider*



**Dr. Brandon Baird**

*Assistant Professor of Surgery;  
Director, Voice Center, The  
University of Chicago Medicine*



**Dr. Ting-Yu Chen**

*Associate Dean for Student  
Affairs; Professor, Dance,  
Shenandoah Conservatory*



**Megan Durham**

*Singing Voice Specialist, RVT-200,  
Voice Teacher, Performer*



**Damien Geter**

*Bass-Baritone, Composer*



**Eden Casteel**

*Independent Vocal Coach,  
Performer/Producer*



**Vanessa Isiguen**

*Soprano*



**Wendy Jones**

*Independent and Academic  
Voice Teacher*

#### MEMBER RATE

**\$199**

#### NON-MEMBER RATE

**\$249**

#### STUDENT RATE

**\$79**

Join us virtually where we'll explore effective ways to sing and teach with self-care amid evolving conditions surrounding the new coronavirus. Sessions will center on important issues such as maximizing virtual technologies, promoting vocal and physical wellness, and maintaining balance through psychological, social, and musical forms of self-care.

ONLINE  
REGISTRATION  
DEADLINE:

**JAN 5, 2021**

**MENTORED TEACHING EXPERIENCE —**  
\$50 fee to participate  
**REGISTER AT NATS.ORG**

**DEMAR NEAL**

*Vice President for Workshops*

For more information visit [www.NATS.org](http://www.NATS.org)



# NATS National Committee Assignments and Appointments

July 2020–June 2021

## STANDING COMMITTEES

### Executive Committee

Carole Blankenship, President  
Karen Brunssen, Past President  
Diana Allan, President Elect  
Kimberly Gratland James, Vice President  
for Outreach  
Torin Chiles, Vice President for  
Membership  
Robert Wells, Vice President for Auditions  
DeMar Austin Neal, Vice President for  
Workshops  
Jason Lester, Secretary/Treasurer  
Allen Henderson, Executive Director (ex-  
officio)

The Executive Committee serves in an advisory capacity to the Board and shall assume powers and duties as deemed necessary and delegated to it by the Board, to which it shall be responsible. In particular, the committee conducts performance evaluations of the executive director, administers the awards program, and reviews progress on board goals and objectives. A sub-committee makes recommendations for budget planning, reviews recommendations regarding organizational structure and staff, and approves the agenda for board meetings.

### Nominating Committee

Karen Brunssen, Past President, Chair  
Julie Krugman  
Richard Weidlich  
Albert Lee  
Dana Lentini  
Mark Kano  
Yvonne Gonzales Redman  
Daniel Hunter-Holly

The Nominating Committee is responsible for the nomination of persons to fill the offices of President–Elect, Vice Presidents, and Secretary/Treasurer. The committee will also



propose a procedure for the nominating process, to include identifying key qualifications for the duties of certain offices, and an interview model.

### Membership Committee

Torin Chiles, VP Membership, Chair  
Diana Allan, President Elect  
Kimberly James, VP Outreach  
Alexis Davis-Hazell  
Ayumi Nakamae  
James Rodriguez  
Tanya Kruse Ruck  
Ellie Seligmann  
Rebecca Schorsch  
Nicholas Shaneyfelt  
Richard Weidlich  
Vindhya Khare

By-Laws: “The Membership Committee shall assist the Vice President in membership promotion, recruitment, and retention, and be available to advise the Vice President for Membership and Executive Office on applications for membership.”

The Membership Committee will work to promote, recruit, and retain members, by evaluating current practice, exploring new ideas, and recommending future goals. In particular, they will work with chapter officers, encouraging them to sponsor activities that attract new members, and gather information at the “grass roots” level to address successes and issues related to membership.

Current goals include (1) recruiting and serving more independent teachers and collaborative pianists, (2) encouraging voice teachers in every college/university to join, (3) following up on those members who have been NATS Interns, Emerging Leaders, or Boytim Independent Teacher Awardees, (4) developing ways to increase and ensure a diverse membership, (5) fulfilling the “NATS for a Lifetime” and “Singing for a Lifetime” themes, including featured stories of long-time members, (6) developing strategies to involve NATS members who join as national members and do not join Chapters, more directly in NATS activities and fellowship, (7) to survey NATS entities about best practices for recruitment and retention of NATS members, (8) to implement the new Student Membership in conjunction with the Vice President for Outreach and the Student NATS Chapters.

### Investment Advisory Committee

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

The committee is responsible for studying and recommending the investment of surplus funds and advising on the condition of funds in trust.

### Journal Of Singing Editorial Board

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

Elvia Puccinelli  
Trineice Robinson-Martin  
Sherri Weiler

The Editorial Board conducts peer review and assists the Editor in all matters pertinent to the publication of the Journal.

### **Ethics Committee**

Sarah Holman, Chair  
Sonya Baker  
Mario Martinez  
Karen Brunssen, Past President  
Carole Blankenship, President

The responsibilities of the Ethics Committee shall be the resolution of alleged violations of the Code of Ethics, and resolution of cases involving a Member's conduct alleged to be detrimental to the welfare and best interests of the Association.

## **OTHER COMMITTEES and APPOINTMENTS**

### **Auditions And Competitions Committee**

Robert Wells, VP Auditions, Chair and NATSAA Liaison  
Frank Ragsdale, National Music Theater Competition Liaison  
Dan Johnson-Wilmot, National Student Auditions Liaison  
Mark McQuade, Auditions Coordinator  
Allen Henderson, Executive Director

The Auditions and Competitions Committee will oversee each of the programs above. The liaisons may assemble groups of members to help carry out the duties of the particular audition or competition.

### **Voice Science Advisory Committee**

David Meyer, Co-Chair  
John Nix, Co-Chair  
James Doing  
Lynn Holding  
Ian Howell (Vocapedia monitor)  
Aaron Johnson  
Wendy LeBorgne (Health and Wellness)

Scott McCoy  
Deirdre D. Michael  
David Okerlund  
Robert Sataloff  
Leda Searce  
Ron Scherer  
Mark Williams  
Nandhu Radhakrishnan

### **Emeritus members:**

Ingo Titze  
Thomas Cleveland  
Steve Austin

Recognizing that the science of sound production has important historical and current foundational meaning to the pedagogy of singing training and the healthy and artistic expression of singing performance, the charge of the Voice Science Advisory Committee is to promote and disseminate voice science and related information through NATS resources to the membership of NATS. Project areas include but are not limited to:

1. Education: Vocapedia—to provide vetted educational and historical materials on the science of voice production and vocal health via a secure website
2. Research: to encourage and facilitate research on the singing voice through referral to experts and information on research design, funding, and publication
3. Recognition: to recommend awards related to voice science and vocal health to individuals and organizations, including collaborative recognition with other voice associations (e.g., The Voice Foundation, ASHA, PAVA, VASTA)

### **Advancement Committee**

Kari Ragan, Chair  
William Skaggs, NATS Development Director  
Carole Blankenship, President  
Diana Allan, President Elect  
Karen Brunssen, Past-President  
Allen Henderson, Executive Director

Jason Lester, Treasurer  
Minkyung Lee  
Michelle Markwart-Deveaux  
Lorna MacDonald  
Myra Merritt  
Wendy Mullen  
Scott Piper  
Frank Ragsdale  
Linda J. Snyder  
Valerie Trujillo  
Barbara Hill-Moore  
Dian Lawler-Johnson

The Advancement Committee was appointed to embark on an ambitious strategic planning process and fundraising initiative. With guidance from Strategic Funding Solutions (SFS), LLC, these new initiatives are centered on celebrating the 75th birthday of NATS. The committee is meeting and making plans for the first financial initiative for the benefit of NATS' future and in honor of our 75th Anniversary.

### **Advocacy Committee**

Loraine Sims, Chair  
Gregory Brookes  
Isai Jess Muñoz  
Stephen Ng  
Marcía Porter  
Darryl Taylor  
Anna Lantry  
Matthew Valverde  
Jill Terhaar Lewis

The Advocacy Committee shall work in the best interests of NATS for advocacy of: music/singing in education, diversity and inclusion in NATS activities and in the larger musical/singing community, and arts advocacy in government, businesses, and communities.

### **International Advisory Committee**

Christine Anderson, Chair  
Marvin Keenze—International ICVT Coordinator  
Karen Brunssen, Past President  
Carole Blankenship, President  
Daniel Cabena  
Ryu-Kyung Kim

Lori McCann  
Dean Southern  
Scott Swope  
Bronwen Forbay  
Corinne Ness  
Carolyn Sebron

The International Advisory Committee will work together to encourage mutually beneficial musical and pedagogical relationships, experiences, and connectivity with established international voice associations, other voice-oriented organizations, their members, and others.

### **Mentoring Initiatives Committee**

Jeanne Goffi-Fynn, Chair  
Diana Allan, President Elect  
Kimberly Gratland James, VP Outreach  
Elizabeth Ann Benson  
Theresa Brancaccio  
Marquese Carter  
Katherine Ciesinski  
Sarah Holman  
Jill Terhaar Lewis  
Scott Piper  
Sahoko Sato Timpone  
Cynthia Vaughn  
Anne Wick  
Jeffrey Williams

The Mentoring Initiatives Committee will promote a spirit and culture of mentoring within NATS both on an informal ad-hoc basis and through suggested more formal ways at the Chapter, District, Region, and National levels of NATS.

### **Archivist And Historian**

Kathryn Proctor Duax

The archivist maintains and preserves official records of NATS at the designated archival center, and informs the executive director of changes needed.

The historian provides a narrative of conferences, and assists the Executive Office in collecting, describing, updating, and preserving documentary sources

significant to NATS. The historian shall have access to documents and other records pertinent to the history of the Association.

### **NATS Art Song Composition Award Committee**

Carol Mikkelsen, Chair  
Lori Laitman, Advisor

The NATS Art Song Composition Award Committee solicits original vocal compositions, and organizes the selection of the winning compositions, the annual First Place Winners being performed at the National Conference. The committee shall make all necessary arrangements in coordination with the executive director and the next (2020) Conference Planning Committee.

### **Intern Program Committee**

Karen Brunssen, Past President, Director of Intern Program, Chair  
Carole Blankenship, President

Advisory group will include invited collaborative pianist and invited independent teacher

### **NATS Art Song Coalition**

Nicole Hanig, Chair  
Victoria Holland

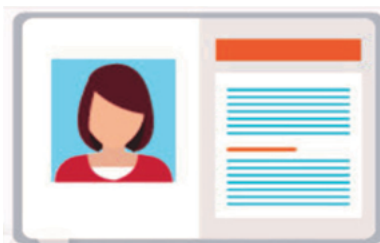
Eric Brown  
Tom Cipullo  
Kathryn Jolly  
Matt Boehler  
Samuel Martin  
Patrice Michaels  
Evan Mack  
Carl DuPont  
Elizabeth Avery  
André Chiang  
Kurt Erickson  
David Mannell  
Melissa Givens  
D. Brian Lee  
Advisors: Glendower Jones, Darryl Taylor, Lori Laitman, and Carol Mikkelsen

### ***What our Members are saying about...NATS***

"I am so impressed with your support at this difficult time. You have been ahead of the curve helping us here in the trenches. I just want you to know how grateful I am as I am sure many other are. You are an empowering presence in our lives."

— Catherine Porter-Borden, MD-DC  
NATS (April 2020)

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



**Members:** The fall membership renewal period is a good time to update your information on [NATS.org](https://nats.org). Keeping your contact information up-to-date ensures that you won't miss any of our member benefits or upcoming events.

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

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

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





# NATS CHAT SEASON 20/21

NEW TIME OF 4:00 PDT/7:00 EDT

*Sponsored by Inside View Press*

## OCTOBER 11

### A Conversation with the Incomparable George Shirley, Operatic Tenor!

NATS Chat is honored to host operatic tenor George Shirley. We will discuss many aspects of his distinguished career as well as relevant topics such as diversity in our field through his eyes.

## NOVEMBER 8

### Academic or Entrepreneur? How to Steer Your Teaching Career

*Guest: Claudia Friedlander*

While full-time voice teaching positions that offer a comfortable salary seem to be growing increasingly rare, there is no shortage of people who love to sing and long to learn. Join us to discuss the pros and cons of both academic appointments and independent studio teaching, which model is likely to work best for you, and how to improve job satisfaction in both modalities.

## DECEMBER 13

### Defining Evidence-Based Voice Pedagogy (EBVP): A New Framework

*Guests: Lynn Maxfield, Ken Bozeman, Lynn Holding*

Evidence-Based Voice Pedagogy is a term used synonymously with science-based, function-based, or fact-based voice pedagogy. There is a precedent for defining Evidence-Based Voice Pedagogy (EBVP) with a broader understanding. There has been a new framework presented by NATS Chat moderator, Kari Ragan, for EBVP to be more clearly defined. Modeled after Evidence-Based Medicine (EBM), this new framework includes three essential components: 1) Voice Science, 2) Voice Teacher Expertise and Experience, and 3) Student Goals and Perspectives. In November of 2018, the *Journal of Singing* published her article outlining this new framework. This NATS Chat will further develop each component using the expertise of 3 other panelists, Lynn Maxfield, Ken Bozeman, and Lynn Holding. Please join us for this important conversation.

## JANUARY 10

### Singers and Self Laryngeal Manipulation: What Singing Teachers Need to Know

*Co-sponsored by The Voice Foundation*

*Co-host: Peggy Baroody*

*Guests: Nicholas Perna, D.M.A and Marci Rosenberg, SLP-CCC*

Why are singers often told not to touch their own instrument? Should singers massage their own larynx? What are the benefits or risks from singers performing laryngeal manipulation or laryngeal massage on themselves? During our session Nicholas Perna will present recent research into the efficacy of self laryngeal manipulation, and Marci Rosenberg will guide us through exercises singers can use to aid in their voice habilitation.

## FEBRUARY 21

### Singing in the Brain

*Guests: Heidi Moss, B.M., M.S. and Indre Viskontas, M.M., Ph.D.*

Understanding acoustics and physiology can help us assess and fix vocal problems. But knowing how a car works is not the same thing as being able to drive it: a mechanic and a race car driver have distinct knowledge sets. In the past two decades, brain science has made great leaps in our understanding of how thought is translated into sound, with many unexpected insights uncovered. Combining their unique perspectives, Dr. Viskontas and Ms. Moss will team up to discuss how singers can integrate the latest ideas from neuroscience into their own singing and teaching.

## MARCH 14

### Planning for and Managing Vocal Fatigue

*Co-sponsored by The Voice Foundation*

*Co-host: Peggy Baroody*

*Guests: Mary Sandage, Ph.D., CCC-SLP and  
Aaron Johnson, M.M., Ph.D., CCC-SLP*

In the applied exercise physiology world, vocal fatigue may be mitigated through a targeted training approach, as is done with athletes. Training up-regulates fatigue resistant and rapid recovery mechanisms in other systems in the body. The extent to which this may apply to the singing voice is not well studied to date, but it is a direction that we should consider. Planning for and managing vocal fatigue is a particularly important concern for vocalists who train and perform daily.

## APRIL 11

### Legends in Our Field:

### Ingo Titze and Kittie Verdolini Abbott

Does it really matter what we discuss with these two brilliant people?

## MAY 16

### The Broad Spectrum of CCM: Style and Application

*Guests: Edrie Means-Weekly, Jordyn Palmer,  
Kelly Garner, and Jaron LeGrair*

There has been a wonderful paradigm shift in the field of voice teaching to gain understanding about the pedagogic and stylistic differences between teaching classical, CCM, and music theater. Within CCM there is a broad spectrum of vocal sounds and styles to be considered. This NATS Chat utilizes the knowledge of 3 contemporary music specialists to discuss some of these stylistic differences and how we might better integrate these ideas into application during a voice lesson. We will focus on country, pop, rock, music theater, gospel, and more.

# NATS 75th Anniversary Fund

March 2019 through March 2020

\*Indicated and unrestricted donation to the 75th Anniversary in addition to other donations

## Investor Level: \$2500 and above

Joan Frey Boytim, \* Joan Frey Boytim Award  
Karen Brunssen, NSA Awards, NATS Competition and Awards  
Karen Brunssen, In Memory of Angela Easterday Holder and In Honor of Allen Henderson  
Kathryn Proctor Duax  
Laura Fike, Strategic Funding Solutions, \* NATS Competition and Awards  
Elaine and Tod Fitzpatrick  
Allen Henderson, In Memory of Angela Easterday Holder  
Will and Brenda Henderson, In Honor of Allen Henderson  
Josh and Julie Krugman, \* NATS Competition and Awards  
Lori Laitman, NATS Art Song  
Linda June Snyder, In Honor of My Music Teachers and My Family

## Patron Level: \$1500–\$2499

Carole and Jeff Blankenship, In Memory of Angela Easterday Holder  
Mid-Atlantic Region, NSA Awards Sponsorship  
Barbara Ann Peters, In Memory of David Blair McClosky  
Scott Piper, In Honor of Dr. and Mrs. Aiello

## Leader Level: \$1000–\$1499

Nancy Bos  
Leslie Holmes, In Memory of Jean Westerman Gregg  
Kentucky Chapter, NSA Awards Sponsorship  
Jennifer Susan Mather  
Anne Petrie  
Dr. Richard Sjoerdsma, \* NATS Competition and Awards

## Advocate: \$500–\$999

Great Lakes Region, In Honor of All Great Lake Region Members



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

Great Lake Region, NATS Foundation, NSA Awards, Funding for Speakers at Conferences  
Donald Domenic Guastaferro, In Memory of Jerome Hines  
Victoria Holland  
Sarah Holman  
Dr. Kristine Hurst-Wajszczuk, In Memory of Lindsey Christiansen  
Maria Bahas Lagios, In Memory of Dalton Baldwin  
Lorna E. MacDonald  
North Carolina Chapter, NSA Awards Sponsorship, In Honor of Barbara Peters, In Honor of Sally Thomas  
Oklahoma Chapter  
Kathleen Otterson, In Memory of Professor Ilona Kombrink, In Honor of Kathryn Proctor Duax  
Shelley Outlaw, Strategic Funding Solutions  
Dr. Kari Ragan  
Frank Ragsdale  
Martha Randall, Todd Duncan Award  
Timothy Schmidt  
Southeastern Region, Roy Delp Fund  
Tennessee State Chapter, In Memory of Angela Easterday Holder  
Valerie M Trujillo, In Honor of Karen Brunssen

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

## Partner: \$250–\$499

Robert Bastian  
Ginger Beazley, In Honor of Virginia Zeani  
Constance Chase, In Memory of Shirlee Emmons  
Anonymous, Todd Duncan Award, NSA Awards  
Margo Garrett, In Honor of Geraldine Cate  
Cathy Herdeman  
Amy Jarman\*, In Memory of Angela Easterday Holder  
Aaron Johnson  
Byron Jones  
Claudia Kennedy\*, NATS Intern Program, In Honor of Barbara Doscher  
Carla Lefevre, In Honor of Barbara Peters  
Elizabeth Linnartz, In Honor of Barbara Peters  
David Mannell, In Memory of Leon and Jo Ann Mannell  
Richard Margison  
Scott J. McCoy  
Erie Mills, Karl Trump Award  
Lloyd and Marilyn Mims  
John Nix, NATS Intern Program, Barbara Doscher Fund  
Northwestern Region, NSA Awards  
Devonna B Rowe, Todd Duncan Award  
Deborah Saverance  
Norman Spivey\*, NATS Intern Program  
Marjorie Stephens, In Memory of Angela Easterday Holder  
Marjorie Stephens, Irma Cooper Award Fund  
Mary Henderson Stucky  
Gregory Addison Wait  
Robert Wells

## Friend: \$100–\$249

Laurence Albert, NATS Art Song  
Anonymous

Diana Allan  
 Patricia C. Applegate, In Memory of  
 Roy E. Delp  
 Kelleen Barham  
 Anonymous  
 Laura Barton-Holding, In Memory of  
 Lorie Griswold  
 Holly Boaz  
 Joanne and Ken Bozeman, In Memory of  
 Richard Miller  
 Mary Anne Braund  
 John Alec Briggs  
 J. David Brock  
 Thomas Bumgardner, NATS Intern  
 Program  
 Robert Chafin, In Honor of Sylvia Plyler  
 Karen Chapman  
 Anonymous  
 Anonymous  
 Torin Wesley Chiles  
 Laura Chipe  
 Norma Codispoti, NATS Foundation  
 Melissa Coombs  
 Mark Crayton  
 Melodie C Dickerson  
 Dr. Andrea Dismukes, In Memory of  
 Angela Easterday Holder  
 James Doing\*, NATS Intern Program, In  
 Memory of Dale Moore  
 Ronald Doiron, In Honor of  
 Dr. Thomas Cleveland  
 Robert James Doyle, In Memory of  
 Rose Taylor  
 Robyn Driedger-Klassen  
 Jean Piatak Eickhoff, In Honor of  
 Barbara Doscher  
 Ruth Ellis, NSA Awards  
 Alison Feldt\*, Barbara Doscher Fund  
 Diane Foust  
 Ellen Frohnmayer, In Memory of  
 Philip Frohnmayer  
 Marisa Gaetanne, NATS Art Song  
 Pamela Hicks Gailey  
 Gloria Galask, Herald Stark Award Fund  
 R Bruce Gardner  
 Nedra Gaskill  
 Robert Grider  
 Lisa Angelina Patti Griffith  
 John Hacker  
 Juliana Hall, Art Song, In Memory of  
 Dominick Argento

Shan Han, Bill Hayes Fund  
 Shan Han, Edward Baird-Bruce Lunkley  
 Award Fund  
 Theresa Hansen, In Memory of  
 Emily Lodine Overgaard  
 Richard Hartzell  
 Kathleen A Henkel  
 Cathy Herdeman  
 Charles Higgins  
 Ian Howell, In Honor of Karen Brunssen  
 Ian Howell, NATS Intern Program  
 Thomas and Nancy Hueber\*, NATS  
 Intern Program  
 Daniel Hunter-Holly\*, NATS Intern  
 Program  
 Anonymous  
 Anonymous  
 Nancy Jantsch  
 Julia A Jones  
 Mark Kano\*, NATS Intern Program  
 Dian Lawler-Johnson, NATS Art Song, In  
 Honor of Dr. Carol Mikkelson  
 Dian Lawler-Johnson, In Memory of  
 Dr. Benjamin Middaugh  
 Kimberly Lazzeri  
 Dana Lentini  
 Jill Terhaar Lewis  
 Carol Loverde  
 Wanda L Mandigo  
 Joseph Mayon, In Memory of  
 Francisco Casanova  
 Carol J McAmis  
 Lori McCann and David B. Smith, In  
 Memory of Angela Easterday Holder  
 Nancy McDuffie  
 Peggy McNulty, In Memory of  
 Todd Duncan  
 Peggy McNulty, Todd Duncan Award  
 Joseph and Violette Meyers  
 Ingrid D. Mueller, James McKinney Fund,  
 NATS Competitions and Awards, NSA  
 Awards  
 Wendy Mullen, James McKinney Fund, In  
 Memory of Angela Easterday Holder  
 Wendy Mullen, In Memory of  
 Angela Easterday Holder  
 Ayumi Nakamae  
 Lara Nie, In Honor of Gisela Goettling  
 Sara Paar  
 Andrew Parks, In Memory of  
 Beverly Peck Johnson

Marcia Porter  
 Anonymous  
 Jane Randolph  
 Keely Rhodes, National Music Theater  
 Competition Fund  
 Ann G. Rhodes  
 S. Patton Rice, Roy Delp Fund  
 Emily C Romney, In Memory of  
 Oren Brown  
 Shawn Roy, In Memory of Patrick Shelby  
 Trucilla Sabatino  
 Mary Saunders-Barton  
 Joann L. Schaum, In Memory of  
 Mary Jane Paul-Hummel  
 Winnie Loraine Sims  
 Nancy MacArthur Smith  
 Jeffrey Snider  
 Paul Sperry  
 Patricia Stiles, NSA Awards  
 Sharon Szymanski\*, NSA Awards  
 Marilyn S Taylor, In Honor of  
 Virginia Zeani  
 Deborah Ann Thurlow  
 Craig Tompkins, In Memory of  
 Phyllis Mailing  
 Louise Toppin  
 Dr. Joanne Uniataowski, In Honor of  
 Edward C White  
 Dana B Vachharajani  
 Cynthia Vaughn, NATS Intern Program, In  
 Memory of Meribeth Dayme  
 Dr. Nancy Walker  
 Clifton Ware, In Memory of Bruce Lunkley  
 Patricia Weis, NSA Awards  
 Jay G. White, Barbara Doscher Fund, In  
 Honor of Martha Randall  
 Anne Wick  
 Dianne Wintrob  
 Sally Zeigler Thomas  
 Kurt-Alexander Zeller

#### **Contributor: \$10–\$99**

Alison Acord  
 Janice Aiken  
 Kathryn Aldridge  
 Linda Allison  
 Catherine Sentman Anderson  
 Eric Anderson, Jr  
 M Rachel Andrews  
 Anonymous  
 Eleanor Pudil Anop



Laurissa Backlin, Funding for Speakers at Conferences  
Jamie Louise Baer-Peterson  
Anonymous,\* NATS Intern Program  
Polly Baldrige  
Amanda Balltrip, In Honor of Gail Robinson  
Lisa Barksdale  
Rachel Barnard  
Margaret Baroody  
Amy Bartram  
Anonymous, NSA Awards  
Rebecca Beaucourt, In Honor of Jeff and Becky Ambrosini  
Anonymous  
Lucy Ellis Beck  
Serena Kanig Benish  
Marguerite Benton, In Honor of Alaska Sound Celebration Chorus  
Anne Haga Bentz  
David Gregory Berg, In Honor of Richard Sjoerdsma  
Adele Berg-Layton

Alice Berman  
Julianne Lungren Best, Barbara Doscher Fund  
Ashlee Bickley  
Randall Black, James McKinney Fund  
Yvonne Blair  
Anna Bonham-White  
Brian P Bonnin  
Gloria F Bonnin  
Jill Brewer  
Maura Brigham, In Honor of Mary Saunders-Barton, In Memory of William Reed  
Frances N Brockington, In Honor of H.T. Burleigh Scholarship  
Gregory Brookes  
Martha m Brouse  
Jillian E Bruss, In Honor of Sheila Harms  
Sharon Buck, NSA Awards  
Judith Arlene Burbank, NATSAA Awards  
Barbara E Burdick, NSA Awards  
Alfreda Burke, In Honor of Pastor John and Mamie Burke

Raquela Burt, In Honor of Doris Jean O'Brien  
Margaret R Burton, In Memory of Emma Small  
Anonymous  
Jennifer Cabot  
Karen Calloway, In Memory of Roy Delp, In Memory of Janice Harsanyi  
Anonymous  
Amanda Castellone, In Honor of SC SNATS Officer and Friends  
Jean Bernard Cerin  
John Chen  
Maureen Chowning  
Katherine Ciesinski  
Lizzy Clarke, In Honor of Susan Wedgwood Clarke  
Carol Clary, Shirlee Emmons/Berton Coffin Award  
Grant Cochran  
Cheryl Coker  
Lesley Alison Collins, In Memory of Marianna Christos

# NATS MENTORED TEACHING EXPERIENCE

Are you a private studio voice teacher who wants to strengthen your studio pedagogy?  
Are you a college/conservatory-level studio voice teacher who wants feedback on your teaching, separate from the teaching evaluations you may already receive? Have you wanted to participate in the NATS Intern Program but do not qualify? Are you looking for a way to re-energize your teaching?

If any of the above applies to you, you are the perfect candidate to participate in this NATS initiative that is aimed at providing development opportunities to all NATS members and is held during the National Workshops. Your next opportunity to participate is coming up soon!

## JANUARY 8–10, 2021

**MENTORED TEACHING EXPERIENCE** is being held during the  
**2021 Virtual Winter Workshop – Sign up at NATS.org**  
**with Workshop Registration**

**RATE: \$50 Additional Fee (must be registered for the workshop)**

Lauren Cook  
 Kathy Cook  
 Karen Crandon  
 Melissa Kristin Culloton  
 Ann Marie Daehn, NATS Intern Program,  
 In Memory of Dr. William McIver  
 Sharon Daniels, In Memory of  
 Dan Sullivan  
 Osceola A Davis-Smith  
 Megan Dearie  
 Tony Deaton, NSA Awards  
 Tony Deaton, In Memory of  
 Angela Holder  
 Rebekah & Robert Demaree  
 Norman Earl Devol  
 Cindy Dewey  
 Meghan Dibble, NATS Art Song, In  
 Memory of Dorothy Barnhouse  
 Janine Dodd  
 Jan Eric Douglas  
 Bonnie Draina, In Memory of  
 Meribeth Dayme  
 Bonnie, Draina, NATS Intern Program  
 Heather Dufault  
 Judith S. Durocher  
 Robert Edwin, National Music Theater  
 Competition Fund, In Memory of  
 Helen W. Monbo  
 Kate Egan, NSA Awards  
 Anonymous  
 Matthew W Ellenwood, National Music  
 Theater Competition Fund  
 Martha Elliott  
 Elizabeth Eschen  
 Ellie Escher, In Memory of  
 Lindsey Christiansen  
 Faith Esham, In Memory of  
 Vasile Venettozzi  
 Anonymous  
 Lydia Evanson  
 Anonymous  
 Melodee Fernandez, In Memory of My  
 Mother, Nancy Meadows Fernandez  
 Juli Fletcher-Mozockie, National Music  
 Theater Competition Fund, In Honor  
 of Janet Fletcher  
 Acacia Flores  
 Anne Foradori, Irvin Bushman Award  
 Randy Paul Foster  
 Anonymous

Laurel Freeborg, In Memory of  
 Emilia Cundari  
 Margaret A. Garrett, In Honor of  
 Dr. Mozelle Sherman  
 Victoria Garrett  
 Beatrix Berger Gee  
 Nan Gibson, In Memory of  
 Meribeth Dayme  
 Robert Glick  
 Rachel Goldenberg, NATS Intern  
 Program, In Honor of Marvin Keennze  
 Rachel Goldenberg, In Memory of  
 Lindsey Christiansen  
 Kathleen Grammer, Speakers for  
 Conference, In Honor of Westminster  
 Choir College Voice Facility  
 Colleen Gray  
 Kathryn B. Gesham  
 Elizabeth Hagedorn, In Memory of  
 Berton Coffin  
 Mary Ellen Hagel  
 Carolyn F Hall  
 Anonymous  
 Paige Hardison  
 Nancy E. Harris  
 Tina Harris, In Memory of Jeanne Maggi  
 Elizabeth Hart  
 Stephanie Henkle  
 Anonymous  
 Marty Heresniak, Jean Westerman Gregg  
 Fund, In Memory of Carl Gutekunst  
 Terri Herron, In Memory of  
 Meribeth Dayme  
 Beverly Hotch, In Honor of  
 Dr. George Gibson  
 Hallie Coppedge Hogan  
 Kelly M Holst  
 Linda Hossfeld  
 Paul Henry Houghtaling  
 Martha Jane Howe  
 Eric Howe  
 Anonymous  
 Gertrude (Trudi) Huizenga  
 Kyra C Humphrey, In Memory of  
 Geraldine Decker  
 Janice Jackson  
 Frank & Darlene Jackson  
 Nancy Vance Jacobs  
 Kimberly Gratland James, NATS Intern  
 Program  
 Warren Jaworski, James McKinney Fund

Carol A Jegen  
 Dennis Allen Jewett, James McKinney  
 Fund  
 Mary J. Johnson, Herald Stark Award Fund  
 Kerry Anne Johnson  
 Kimberlyn S Jones, In Memory of  
 Natalie Limonick  
 Marla S. Jones  
 Sandra V Jozef, In Honor of  
 Florence Avery  
 Katie Katnis  
 Thomas Roy King, In Memory of  
 Irma Cooper  
 Dorothy Kingston  
 Anonymous  
 Anonymous  
 Mary E. Knickle  
 Daniel Koehn, In Memory of  
 Angela Easterday Holder  
 Sarah Krieger, Speakers for Conferences  
 Nathan Krueger  
 Anonymous  
 Peggy Kurtz  
 Anonymous  
 Laurie E Lashbrook  
 Sarah K Lea  
 Karen Leigh-Post, In Memory of  
 Shirlee Emmons  
 Carrie L. Lemke  
 Evangelia Leontis  
 Arthur Levy  
 Lynnell Lewis  
 Phyllis A Lewis-Hale, NATSAA  
 Patricia Little  
 Los Angeles Chapter of NATS  
 Carol Loverde  
 Anonymous  
 Anonymous  
 Anonymous  
 Gary L Mabry,\* In Honor of  
 Barbara Doscher  
 Melissa Malde  
 Meryl Mantione  
 Sharyn June Mapes, In Honor of  
 Marvin Keenze  
 Beverly Marks, Karl Trump Award  
 Carol J Marshall  
 Anonymous, In Honor of Sandy Stewich  
 Anonymous, Art Song  
 Julie McCoy

Melissa McMahan, NATS Competitions  
and Awards

Lisa A Medici-Buckley, National Music  
Theater Competition

Ruthanna Metzgar

Megan Pfeiffer Miller

Patricia Miller, In Memory of  
Mattiwilda Dobbs

Russell Miller, In Memory of William  
McIver

Shirley E Taylor Moore, In Memory of  
Betty MacDonald

James Henry Moore

Amy Morrison, National Music Theater  
Competition

Steven Morton, National Music Theater  
Competition

Sally Mote-Yaffe, In Memory of  
Meribeth Dayme

Joanne Mouradjian

Sally Porte Munro

Amanda Munton,

Susan Allen Nance

Tiffany Nishibun,

Patricia Saunders Nixon,\* NATS Art Song

Christina L Nolen

Winston Noren

Rebecca Nunez-Stubbs

Patrice Pastore

Carolyn J Patterson

April Pellegrini, In Memory of  
Margaret Pellegrini

Charlotte Philley

Angela K Pickering

Linda Poetschke, Herald Stark Award  
Fund

Deborah Lynn Popham, NATS Intern  
Program

Linda M. Porter, In Honor of Carrie Talbott

Judith Powell, NATSAA Awards

Anonymous,\* Funding Speakers for  
Conferences

Roma Prindle, In Memory of  
Patricia Herren

Anonymous, In Memory of  
Jane Paul Hummel

Janet K Rabe-Meyer, In Honor of Richard  
Owen

Laura Radell, In Memory of  
Barbara Doscher, In Honor of  
Julie F Fortney

Andrea Randall-Luyties

Lorraine Reinhardt, In Honor of

Arlene MacIntyre

Brent Richardson

Connie Day Roberts, In Memory of

Kathleen Arecchi

Jane Schoonmaker Rodgers

Katya A. Roemer

Lois Rooney Giurin

Ingrid Rosenshein

Elizabeth Rotoff

Bonnie Salewski, NSA Awards

Connie Sallee, In Memory of  
Christie Jo Roberts Worley

Rebecca Salter

Christine Clark Sanders

Sherry L Scanza

Peggy Schaaf

Mary Ellen Schaubert

Jan Pedersen Schiff

Matthew Schloneger

Marieke Schuurs

Lorain Schwaber

Jennifer Seiger

Calvin and Judy Sell, In Memory of  
Meribeth Dayme

Laura Shepherd, NSA Awards

Dorothy Shrader, In Honor of

Aija Jirgensons Shrader

Donald R. Simonson, Shirlee Emmons/

Berton Coffin Award

Nancy Slaughter, In Honor of

Thomas Roy King

Brenda Smith

Anonymous

Russell S. Smythe

*This will be our response*



**Voices of COVID-19**

Anna Speck  
 Anonymous  
 Heidi Starr  
 Diane Steen-Hinderlie, In Honor of  
     Nancy Grundahl's Retirement  
 Emery Stephens  
 Carrie Stevens, NATS Art Song  
 Anonymous  
 Sarah Stone, Paul Kiesgen Fund  
 Stacy Andrea Strakowski  
 Anastasia Ellana Swope  
 Anonymous  
 Peter Thoresen, Paul Kiesgen Fund  
 Leon Thurman, Ed.D, In Honor of  
     Dr. John Cooksey  
 John Tibbs, In Memory of  
     Bennie Middaugh  
 Mary Catherine Tierney, Joan Frey Boytim  
     Award  
 Anonymous  
 Stephanie Tingler, In Memory of  
     Irvin Bushman  
 Nina Tober, NSA Awards  
 Patricia Toledo  
 Jim Tompkins-MacLaine, In Memory of  
     Carolyn Terpstra  
 Lee Tong  
 Jennifer Trost, In Honor of David Strickler  
 Lara Troyer\*, Barbara Doscher Fund  
 Katie Tupper  
 Betsy Uschkrat, In Honor of Joyce English  
 Tracy Van Fleet  
 Diana Walker-Neve  
 Roger Walters  
 Karyn Way  
 Anonymous, National Music Theater  
     Competition  
 Neal E Wegener, In Honor of James and  
     Elizabeth McKinney  
 Richard H Weidlich, In Honor of  
     Ruth Dobson  
 Robert C White, Jr.  
 Anonymous  
 Anonymous  
 Mary Kathryn Wilson  
 Michael Womack, NATS Intern Program  
 Daniel (Dan) Wright, In Memory of  
     D. Ralph Appelman  
 Kwan-Yee Amy Yeung, NATSAA Awards,  
     In Honor of the Tenn. State NATS  
     Student Auditions  
 LaDonna Young, NATSAA Awards

## 2019 Fiscal Year Audit Summary

The 2019 audit of the National Association of Teachers of Singing has been completed and published copies of the report were furnished to members of the Board of Directors by the independent auditing firm of Magers & Associates, LLC, Certified Public Accountants, Jacksonville, Florida. The entire unqualified report and opinion letter of the auditor is available for members to review in the Executive Office of NATS in Jacksonville, Florida, as well as from members of the Board of Directors. The following summary of the details of the audit are extracted and summarized below. The auditor's report and the notes that accompanied the report are an integral part of the audit statements.

### COMPARATIVE STATEMENT OF FINANCIAL POSITION Years Ended December 31, 2019 and December 31, 2018

ASSETS		
	December 31	
Current Funds—Unrestricted	2019	2018
Account Receivable	21,891.00	(3,305.00)
Cash in Banks	378,873.00	314,420.00
Cash on Hand	0.00	0.00
Investments	252,065.00	217,404.00
Publication Inventory	15,000.00	15,000.00
Prepaid Expense	46,368.00	6,612.00
Other Assets	634.00	3,367.00
<b>Total Current Assets</b>	<b>714,830.00</b>	<b>553,498.00</b>
<b>FIXED ASSETS – NET</b>	<b>236,296.00</b>	<b>245,717.00</b>
<b>TOTAL ASSETS – UNRESTRICTED</b>	<b>951,126.00</b>	<b>799,215.00</b>
LIABILITIES AND FUND BALANCE		
Liabilities	2019	2018
Accounts Payable and Accrued Expenses	70,261.00	75,007.00
Deferred Revenue	84,914.00	13,315.00
Prepayment of Dues	379,282.00	251,067.00
Current Portion of long-term Debt	23,075.00	22,181.00
<b>TOTAL CURRENT LIABILITIES</b>	<b>557,532.00</b>	<b>361,570.00</b>
LONG TERM LIABILITIES		
Notes Payable less Current Portion	46,996.00	70,118.00
NET ASSETS		
Net assets without restrictions	346,598.00	367,527.00
<b>TOTAL LIABILITIES AND NET ASSETS</b>	<b>951,126.00</b>	<b>799,215.00</b>



# NATS Framing Our Future

March 2020 through March 2021

\*Indicates an unrestricted donation to the Framing Our Future Fund in addition to other donations

♥ Indicates a multi-year pledge started during the 75th Anniversary Campaign

## Investor Level: \$2500 and above

Karen Brunssen, ♥ In Memory of  
Angela Easterday Holder, In Honor of  
Allen Henderson

Karen Brunssen, \* NSA Negro Spiritual  
Competition

Laura Fike, ♥ Strategic Funding Solutions  
Elaine and Tod Fitzpatrick, ♥

Allen C. Henderson, ♥ In Memory of  
Angela Easterday Holder

Lori Laitman, NATS Art Song

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

## Patron Level: \$1500–\$2499

Carole and Jeff Blankenship, \* NSA Negro  
Spiritual Competition

Barbara Ann Peters, In Memory of  
David Blair McClosky

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

## Leader Level: \$1000–\$1499

Mike and Ronny de Jong, In Memory of  
Jane M. Dillard

Georgia Chapter of NATS, NSA Negro  
Spiritual Competition

## Advocate: \$500–\$999

Sarah Holman, ♥

Anonymous, NSA Negro Spiritual  
Competition

Gale Odom

Oklahoma Chapter

Kathleen Otterson, ♥

Shelley Outlaw, ♥ Strategic Funding  
Solutions

Angela Santucci, National Music

Theater Competition, In Memory of

David Westfall

Julie Wieck, ♥

## Partner: \$250–\$499

Eden Casteel

Aaron Johnson, ♥

Byron Jones

Jennifer Susan Mather

Kristin Morris

Beverly Park

West Central Region, In Memory of  
Dr. Donna Bogard

Devonna Rowe, NSA, In Memory of  
Todd Duncan

Richard Sjoerdsma

Sherri Moore Weiler

## Friend: \$100–\$249

Jeremy Blackwood

Holly Boaz, ♥

Kerry Ginger

Joshua Glasner

Louis Goldberg, In Honor of

Charles Walker and New Jersey NATS

Carol Gutknecht, In Memory of

Elena Fels North

Glendower Jones, \* Intern Program

Helene and Joseph Weil

Cari McAskill, In Honor of Martha Shell

Jordyn Day Palmer

Lois Sayers Smith, In Honor of

Oren Lathrop Brown, In Memory of

Emily Freifrau Von Stetten

Sharon Szymanski

Eve-Anne Wilkes

## Contributor: \$10–\$99

Anonymous

Mim Adams

Theresa Brancaccio

William Brewer

Elaine C. Brewster, In Memory of

Betty Jeanne Chipman

Diction Buddy LLC

Keitha Campeau

Amandia Carnahan, \* NSA Negro Spiritual  
Competition

Sherry Shaoling Chock

Eisha Epps

Christine Fulcher

Julie Groom

Alicia V Hermance, In Memory of  
Myron E Hermance Jr.

Julia D Hood

James Janssen

Lyndia Johnson, In Honor of  
Katherine Lorenz

Anonymous

Rita T Larkin

Anonymous

Mage Lockwood

Courtney Lowe

Brenda Lualdi

Amy Murphy

John Glenn Paton

Scott Ramsay

Jonathan Riss

Amelia Rollings

Aleisha Thompson-Heinz

Anonymous

Anonymous



## Framing Our Future Fund

Teaching Performance Scholarship Research



Your perseverance, resilience, and creativity enabled you to meet new demands as teachers, collaborative pianists, performers, and voice specialists. Your strength and your talent have never been more important and more appreciated by your students, your community, and your professional association – NATS.

While NATS has reached out to you in many ways over the last few months, we have also kept our eye on your needs beyond the current health and economic crisis through our work on the NATS Strategic Plan 2020-25: **Framing Our Future**. This plan was shaped by our members: nearly 1,200 who responded to the 2019 “climate” survey of our members, providing invaluable feedback about how NATS can serve you better, and more than 100 volunteer leaders of NATS who spent countless hours in strategy and planning meetings over the last year, building the framework for the new strategic plan. As the plan rolls out, you will have the opportunity to add your voice and your volunteer support to help refine and implement the plan strategies.

You can help ensure that strategic change and support continue in the months and years ahead. As a valued member of NATS, please join us in honoring our commitment to you by making a generous unrestricted gift to the **Framing Our Future Fund**. Your gift may be made online at [www.NATS.org/FramingOurFutureFund](http://www.NATS.org/FramingOurFutureFund).

**OUR VISION:** Transforming lives through the power of singing.

**OUR MISSION:** To advance excellence in singing through teaching, performance, scholarship, and research.

**OUR VALUES:** We will:

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



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

NATS is a 501(c)3 organization, tax i.d. 36-6118354. Your contribution may be tax deductible to the extent allowed by law. National Association of Teachers of Singing, 997 Moorings Drive, Suite 401, Jacksonville, FL 32257-2416 | 904-992-9101 | [www.NATS.org](http://www.NATS.org)

# LET'S GET ASSOCIATED

JOIN THE NATIONAL ASSOCIATION of TEACHERS of SINGING



## Many Voices, One Passion—Singing

BECOME PART OF THE LARGEST ORGANIZATION OF TEACHERS OF SINGING IN THE WORLD, with 7,000+ members in more than 35 countries. Whether working in independent studios, community schools, elementary and secondary schools, or higher education, NATS members represent the diversity of today's music landscape, teaching and coaching in all vocal styles.

## Learn and grow as a teacher of singing

### BENEFITS OF MEMBERSHIP:

- Professional development and networking
- Timely webinars and trusted resources during COVID-19
- *Journal of Singing*
- National competitions and student auditions
- Virtual and face to face events to serve your needs
- Access to the NATS Members Only Facebook Group with feedback on the latest information and technology for teaching during the pandemic.
- Access to members-only benefits such as discounts on teaching tools, health insurance, and small business tools
- Discounted member prices for NATS workshops and conferences.

**We also have Student membership for just \$46 per year!**

Start your initial year in  
October and enjoy member  
benefits through Jan 1, 2022.  
It's like getting the next  
three months FREE!

**JOIN AT**  
**[nats.org/nats-membership](https://nats.org/nats-membership)**







**Benefits include free *Journal of Singing* digital access and more.  
Annual Student Membership is just \$46!**

Fall enrollment begins Oct. 1, 2020, and membership is good through Jan. 1, 2022.

Dedicated to the development of life-long learning, NATS has launched a Student Membership category. Full-time students pursuing an undergraduate, graduate, or doctoral degree can apply as new members at a reduced rate of \$46 annually and partake in many of the benefits that their teachers enjoy.

For more information log on to [nats.org/student\\_membership](https://nats.org/student_membership).

**Eligibility:** Must be a full-time post-secondary student applying as a new member.

## Van L. Lawrence Fellowship for 2021

Application Deadline: Nov. 15, 2020

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

**Candidates for the Van L. Lawrence Fellowship shall be:**

1. A member of the National Association of Teachers of Singing who is actively engaged in teaching.
2. The Fellowship shall be awarded to candidates who have demonstrated excellence in their professions as singing teachers, and who have shown interest in and knowledge of voice science.

**Members of NATS wishing to apply for the fellowship should write an electronic letter of intent to The Voice Foundation along with your CV (combined into one PDF document). Include the area and methods of your proposed study. E-mail: [office@voicefoundation.org](mailto:office@voicefoundation.org)**

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

The 2021 fellowship will be awarded at the 50<sup>th</sup> Annual Symposium – Care of the Professional Voice, June 2–6, 2021, in Philadelphia

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

