



NATIONAL ASSOCIATION of TEACHERS of SINGING

# *inter nos*

VOL. 55, NO. 1 • Spring 2022

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— Brenna Wells, Soprano, and Owner,  
Little Sprouts Music Together,  
Everett, Washington

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# inter nos

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Fall issue ..... Aug. 1

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

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



## ASSOCIATION NOTES

### Emerging Boldly

By Executive Director Allen Henderson

Throughout the pandemic I have given some thought space periodically to emergence: How NATS and organizations like ours emerge from a two-year period that has brought upheaval to society and to our professions. During the pandemic, we never wavered in our support of members and their work in our industry. We “pivoted,” “reorganized,” “re-packaged,” and many other well-used adjectives in order to serve our members and provide resources to teach safely. Our staff worked remotely while few noticed that they were doing so, a testament to their dedication and professionalism. Yet, despite all our efforts of support, difficult choices have been made by some to leave the profession, change their careers and move in new directions. Still others, lost jobs at institutions and studios where they taught. Our profession has been impacted forever.



**Allen Henderson**  
NATS Executive Director

At NATS, our leadership has chosen a bold path forward. We seek to emerge boldly from the pandemic, bolstered by several positive outcomes: 1) While some of our sibling organizations saw percentage membership declines in the double digits, NATS reported an INCREASE in membership of 2.8% since the start of the pandemic in early 2020. 2) Pandemic funding from the federal government has assisted NATS during the pandemic and will allow us to continue to expand our services to members moving forward. 3) Despite the pandemic, we have made significant progress on meeting the benchmarks set forth in our strategic plan.

### Live and In-Person Events Are Back!!

NATS had a successful and COVID-free Winter Workshop in New York City in January, which also included the finals of the National Musical Theatre Competition (NMTC) and NATS Artist Awards (NATSAA). While some chapter and region audition events are remaining online this spring due to varying venue protocols and restrictions, some audition events are returning to live settings. Thank you to all the leaders who, since 2020, have worked tirelessly to ensure our students continued to have valuable feedback experiences through NATS Student Auditions during these uncertain times. We are excited to welcome all those who qualify for the National Student Auditions to Chicago in July.

For the first time in four years, NATS will be holding a live and in-person national conference! Chicago is the place, July 1-6 are the dates, and we hope you will be part of the celebration as we come together for our largest professional development event. As you should have seen by now, we have a stellar lineup of presenters and special guests, opportunities to sing together, more sessions than ever before, and an abundance of opportunities for networking and mentoring. You can

*The cover photo was taken March 10 at the 2022 SERNATS Annual Conference and Student Auditions held at Florida State University and features students and faculty from LaGrange College.*



find full details on [nats.org](https://nats.org). Early registration ends **APRIL 1**, so make sure you register this month.

In the coming months, members will hear about significant initiatives related to repertoire, art song literature courses, voice pedagogy curriculum, and expansion of categories in the NSA. We also are launching our online training modules focused on I.D.E.A. (Inclusion, Diversity, Equity, and Anti-Racism). This summer we welcome new leaders to our NATS Board of Directors (see the announcement on p. 33). When you have the opportunity, please thank those completing their terms for their incredible service during these challenging times, and please welcome and thank new officers for dedicating valuable service to our association. I am grateful to be able to serve alongside these leaders.

Emerging boldly, NATS is living our vision of *transforming lives through the power of singing*. **How are you planning to emerge boldly from these challenging times?** I hope you will share with me your answer to that question at the email below, and I hope to share some of your responses with our members in the coming months.

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



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### Contact:

Erin Matonte, Assistant  
Director of School of Music,  
Art, and Theatre Recruitment  
[ematonte@northpark.edu](mailto:ematonte@northpark.edu)  
to schedule an audition.



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UNIVERSITY**

School of Music, Art,  
and Theatre

## Belonging

By Cynthia Vaughn, Associate Editor for Independent Voices

A few years ago I made an impulse purchase at an office supply sale and ended up buying a small light-up sign with a variety of plastic letters. I wanted to put it in the front window of my studio, but I wasn't sure what to say. The message came to me in a flash and I quickly slid the letters into place: #YOU BELONG HERE. It was a small show of support and welcome for every student as they arrived for their lessons, and it was an encouragement to me every day to see that little sign, especially when I didn't feel like teaching that day. "You belong here." "You make a difference." "This is where you are supposed to be."



I've been thinking a lot about belonging. In the beginning of the DE&I movement, "belonging" was the missing piece. DEIB. Belonging may actually be the scaffolding that holds up Inclusion, Diversity, Equity, and Anti-Racism. [Psychologists](#) rank our need for belonging as high as our need for love. [Cornell University](#) researchers concluded that an increased sense of belonging leads to collaboration, problem solving, and better decision making: "It's only when people feel a sense of belonging that they can share ideas, confidently speak up, and fully contribute. A sense of belonging is what unlocks the power and value of diversity."

Since the George Floyd murder and protests in 2020, NATS has stepped up its awareness and action by looking inward (with outside help) to examine our history and begin to find ways that we can be a more inclusive, diverse, equitable, and anti-racist (IDEA) organization. The result was many meetings and leadership seminars with consultants, trained facilitators, and NATS member focus groups. One important outcome from that work

is the new IDEA Training Modules for all NATS members: best practices guides for our studios, our communities, and our organization.

In February of this year, NATS arranged for the national officers and regional governors to attend the Sphinx Conference in Detroit, Michigan. For 25 years Sphinx has championed and advocated for diversity and equity in classical music. The three-day conference had an amazing lineup of speakers, including Rhiannon Giddens, who had been a keynote presenter at our 2020 virtual NATS Conference. A few weeks before we traveled to the conference, it was switched to a virtual-only conference due to the spike in the Omicron variant of COVID. I regret that we couldn't have been in the physical rooms together. Watching anonymously from a screen wasn't as impactful as being there in person, however, it gave me space to sit with my discomfort and white privilege. Sit and listen. Topics included "Making Room; Doing Right," "Learning to Disrupt the White Racial Frame and Industry Rooted in It," "Shame or Reframe: Balancing Activism vs Collaborative Approaches to DEI." Some takeaways included:

- "There are some who are not prepared or willing to go with us on the future journey, and we need to be willing to move forward without them."
- "If people aren't a little uncomfortable, we may not be having the right conversations."
- "The idea that 'Change is slow' comes from privilege! Change needs to happen more quickly!"
- "Celebrate the small changes along the way and continue building culture."
- "Resources follow relevance."
- "NOTHING ABOUT US WITHOUT US."



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

I have pondered "Who are we inviting to the table?" (Or allowing to make their own table?) In addition to anti-racism advocacy, are there other ways that NATS can create a sense of belonging for our students, members, and prospective members? Are we inclusive to all body types, sizes, and abilities? Are we a safe place for LGBTQ+ and non-binary students and teachers? Are we welcoming to neurodivergent students and teachers, and students on the autism spectrum? Do we con-



sider ideas from members of all ages and experience? Are we helping teachers to reach underserved populations, perhaps with group classes or grants?

We have a sense of belonging when we are:

1. Seen for our unique contributions
2. Connected to our coworkers
3. Supported in our daily work and career development
4. Proud of our organization's values and purpose.

Source: [Coqual: The Power of Belonging](#)

Of note, there are some areas that NATS has made great strides in recent years: inclusivity of many styles of music, welcoming independent teachers, and offering mentoring opportunities. The conference presentations this summer are more diverse and inclusive than any other past conference. (And I've been to them all since 1984!) While it may have been more equitable and accessible to hold the 2020 NATS Conference online, there is simply no substitute for the energy, excitement, and exchange of ideas that happens when we are in the room together — in person.

I make it a point at each conference to reach out and meet new people, as well as catch up with lifelong friends. If you see someone who looks new (or overwhelmed at being in a room with a thousand voice teachers!) smile and say hello. If you are the new person, give us a chance to get to know you. It is my

sincere hope that you will feel seen and included — that you feel a sense of belonging to NATS.

\* \* \*

This issue's Independent Voices articles feature Heidi Moss Erickson's "Making Play a Part of Practice" and Stacey Mastrian's overview and application of "Complementary Modalities in the Voice Studio." We share the logos and stories behind several creative independent studio names, including Leischen Moore's Rare Bird Voice Studio and Kate Rosen's Fat Joy Voice. Finally, voice and whole body wellness expert Sarah Whitten fights fat discrimination and advocates for inclusion and belonging in the voice studio and on stage: "Every Body is Welcome Here."

Cynthia Vaughn

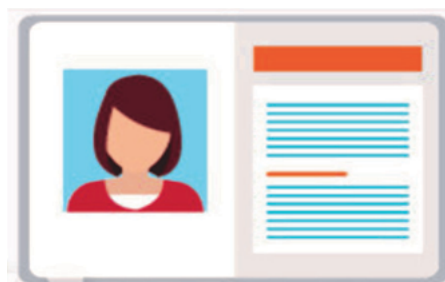
*Cynthia Vaughn, associate editor for Independent Voices, is the newly appointed NATS Intermountain Region Governor. She was a master teacher for the 2020 NATS Intern Program (postponed to 2021 due to COVID.) She teaches voice at Magnolia Music Studio in Richland Washington and was formerly on the voice faculty of Colorado State University. Vaughn and the late Meribeth Dayme, PhD co-authored three editions of *The Singing Book*, a leading college voice class textbook/anthology. Vaughn and Matthew Hoch compiled and co-edited *The Essentials of CoreSinging: A Joyful Approach to Singing and Voice Pedagogy* by Meribeth Dayme, which will be released June 2022.*



## Call for Submissions

Articles on relevant topics are being accepted for inclusion in the independent teacher section of future issues of *Inter Nos*. Approximately 1,000 to 4,000 words. Submissions should be sent by email to [CynthiaVaughn@mac.com](mailto:CynthiaVaughn@mac.com).

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



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

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 right.

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



## Winter Workshop Explores 'Matters of Style'

By DeMar Neal, Vice President for Workshops

For the first time in two years, NATS was thrilled to present the 2022 Winter Workshop in person at the Manhattan School of Music in New York. Within the "Matters of Style" theme, attendees benefitted from wide-ranging topics and master classes on performance practices in various vocal genres. This workshop also coincided with the return of the live final rounds of the NATS Artists Awards and the National Musical Theatre Competitions.

After opening remarks from NATS Executive Director Allen Henderson, NATS President Carole Blankenship, MSM Interim Dean of Performance and Production Alexa Smith, and NATS Vice President for Workshops DeMar Neal, the first day began in Miller Hall with a fascinating session by performance psychologist Noa Kageyama, who focused on managing stress and pressure to maximize singing potential. Following this, Nils Neubert gave a fantastic virtual master class, working with student and teacher attendees to refine their German lyric diction. After lunch, LaDonna Burns facilitated another master class centering on "acting through the song" with contemporary musical theatre repertoire. A. Scott Parry closed the first day of sessions with an enlightening lecture on working toward a wholistic personal performance technique. Vice President Neal and other NATS officers hosted a small, yet convivial welcome reception as a segue to the live final rounds of the NATSAA competition that evening.

The second day featured a panoply of stylistic variety, opening with a master class on Italian lyric diction led by Maestro Nicolò Sbuelz. GRAMMY® Award-nominated artist Jean Baylor

then led a rousing master class featuring attendees singing various styles of jazz and contemporary commercial music. The afternoon shifted to musical theatre: first with a hybrid master class on *belting*, a term coined by industry expert Matt Farnsworth and his teaching associate Dan Thaler; then second with another master class on classical crossover techniques led by Judy McLane. A substantial dinner break allowed everyone to fuel up for the second evening of live final rounds, this time for the National Musical Theatre Competition.

The third and final day started with Justin John Moniz, who presented his current research on identifying postural distortion patterns in singers in order to improve their overall technique. Artist manager Aaron Grant led the second session, dedicated to the business and style of headshots and other media for professional use. Moniz returned for the closing session, a master class on vowel driven approaches for singing in pop and rock vocal styles.

\* \* \*

### A note of thanks

As always, I am privileged to work with such excellent colleagues and volunteers. I am especially appreciative of the academic, administrative, and technical personnel of Manhattan School of Music for making this live event a success. Emily Herring deserves special mention for her volunteered services throughout the event. And of course I am forever grateful to the NATS staff for their unceasing dedication; thank you Deborah, Tina, Allen, Beth, and Karen for all that you've done and continue to do!



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— DIANA ALLAN, FOUNDING  
ENCORE! SOCIETY MEMBER



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## **Have you considered leaving a gift to NATS in your will or trust?**

For many individuals, the bulk of our wealth is held in our estate – our retirement plan, property, life insurance, etc. This means that legacy giving might be the most impactful gift we will ever make.

**How would you impact NATS?** You could create a named scholarship for future NATS students or name a NATSAA or NMTC prize. You could advance the careers of young vocal teachers. You might provide permanent funding for the program you value most. Making a legacy gift to NATS advances our art in a lasting way.

**A legacy gift to NATS makes you** a member of the **Encore! Society**, created to recognize donors who have made a long-term commitment to NATS' mission through estate gifts.

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## Ericsson Hatfield Wins 2022 Art Song Composition Award

The winning composition will be performed at conference.



National Association of Teachers of Singing

Composer Ericsson Hatfield won first prize in the National Association of Teachers of Singing 2022 Art Song Composition Award for his work, "God's World." As first place winner, Hatfield will receive \$2,000 and the work will be performed at the 57th NATS National Conference, which is July 1-6, 2022 in Chicago. Additionally, the Cincinnati Song Initiative also will program the work on a future concert.



Ericsson Hatfield

Hatfield's work is a set of four songs for mezzo-soprano and piano featuring the poetry of Edna St. Vincent Millay. Composed in September 2021, the song cycle premiered November 3, 2021, in a virtual concert held by the San Francisco Conservatory of Music at the Barbro Osher Recital Hall, with mezzo-soprano Meghan Jolliffe and pianist Keisuke Nakagoshi.

- I. God's World
- II. Epitaph
- III. Feast
- IV. Mariposa

"I am honored and humbled to have won the 2022 NATS Art Song Composition Award," Hatfield said. "The simplicity and depth of art song makes it an intensely mysterious genre. The intersection of text and music calls upon the composer's technique, taste and creativity. I am excited to engage with this art form further and develop my skills. I would like to express my gratitude to my composition teacher David Conte for his guidance in composing my first art song cycle. I would also like to thank San Francisco Conservatory of Music's Pankonin Commission Initiative, which provided the opportunity for me to create this cycle."

NATS awarded second prize and \$1,000 to Stephen Jackson for his work, "The Last Time My Mother Held Me," which is a set of three songs featuring the poems of Ojo Taiye.

As with every year, NATS is committed to keeping the composers and their submissions anonymous in the adjudication process as to evaluate only the music itself. Serving as preliminary adjudicators were Laura Strickling, John Greer and Kurt Erickson. These three chose 10 finalists out of 40 submissions, and then the 2019 NATS Art Song Competition Award winner, Juilliard professor and composer Philip Lasser served as the final adjudicator.



Stephen Jackson

"It was a pleasure and an honor to adjudicate this competition," Lasser said. "Many talented submissions show that art song is alive and well and still holds a meaningful place in the heart of thoughtful composers."

The NATS Art Song Composition Award program was established in 1983 to stimulate the creation of quality vocal literature through the cooperation of singer and composer. The most recent winners have included Jeffrey Ryan (2021), Kurt Erickson (2020), Philip Lasser (2019), Benjamin C.S. Boyle (2018), Matt Boehler (2017), David Conte (2016), Robert Patterson (2014), Melissa Dunphy (2012), and David Sisco (2010).

American composer Lori Laitman generously sponsors the cash prizes (\$2,000 first prize and a \$1,000 second prize) and provides winners a two-year paid NATS membership. The competition is open to any composer, professional or student, whose submitted work meets the prescribed requirements.

David Conte, composition professor at the San Francisco Conservatory of Music, was delighted when he learned that his graduate student, Ericsson Hatfield, had won first prize.

"Ericsson had never composed any songs before coming to us at SFCM," Conte explained. "So his win is definitely an indication of his exceptional talent, and also the nurturing that we are

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able to give our composition students regarding the composing of art song.”

Conte is no stranger to the NATS Art Song Composition Awards. He won first prize in 2016, calling the experience “one of the great thrills” of his professional life.

Applications will be accepted beginning June 1, 2022, for the 2023 Art Song Composition Award with a submission deadline of December 1, 2022. The NATS Art Song Composition Award program is led by Carol Mikkelsen, coordinator, and Lori Laitman, advisor.

#### 2022 NATS Art Song Composition Winners and Finalists:

First Place Winner: “God’s World” by Ericsson Hatfield

Second Place Winner: “The Last Time My Mother Held Me” by Stephen Jackson

Honorable Mention: “Peter Quince at the Clavier” by Michael Smith

#### Additional Finalists:

“Such a Thing Again” by Jodi Goble

“Another Day” by Abigail Richardson

“My Name is Alondra” by Omar Najmi

“Love & Domestic Science” by Robert McCauley

“How to Believe in Magic” by Scott Gendel

“The Nothing Lamp” by Joseph Rubinstein

“Geode” by A.C. Lovett

## NATS Selects 2022 Intern Program Participants

Sixteen early-career voice teachers and collaborative pianists will gather May 30-June 10, 2022.

**N**ATS has chosen 16 members to take part in its 2022 Intern Program. This 10-day forum pairs experienced and recognized master teachers with talented, early-career NATS members.

The 2022 class is a varied group of 12 voice teachers (all voice types) and four collaborative pianists who represent eight NATS regions — Central, Eastern, Great Lakes, Mid-Atlantic, Mid-South, Southeastern, Texoma, and West Central.

Master teachers Barbara Hill Moore (Southern Methodist University), Scott Piper (University of Michigan), Eden Casteel (Independent Studio, RI), and Darryl Taylor (University of California, Irvine) will work with the 12 voice teachers — both independent and academic. The collaborative pianist interns will work with pianist Alan Darling (Northwestern, Bienen School of Music).

Karen Brunssen, director of the 2022 NATS Intern Program and immediate past president of NATS, says it promises to be a “most unique” and “dynamic experience” for all involved.

“The 2022 NATS Intern Program brings so many factors together,” Brunssen explains. “It gets more and more interesting when you consider the multitude and mixture of training, background, talents, perspectives, and expertise. The breadth of repertoire will likely feature Zarzuela, Baroque, Classical, LGBTQ songs, contemporary a capella, Medieval chamber music, compositions by voice and piano interns, and barbershop tunes, among others.”

NATS organizers designed the program’s 10-day format to be an immersive experience where both interns and master teachers benefit.

“It’s fun to think about this great confluence of expertise,” Brunssen says. “We will have a wide range of interests and topics amongst this group.”

Per usual, the backgrounds of the 2022 class are impressive.

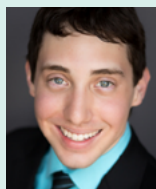
“There are singers and pianists who perform and conduct opera and musical theater, record demos of choral compositions, teach piano pedagogy, have founded an international concert series, and have experienced the thrill of collaborating with contemporary American composers,” she adds. “Yet others can tell us what it is like to grow up and study music in Australia or teach in Japan.”

The interns and master teachers will convene from May 30–June 10 on the campus of Georgia Southern University in Statesboro. Tamara Watson Harper is serving as the local, on-site coordinator, and Tana Field of Murray State University is this year’s vocal literature liaison.

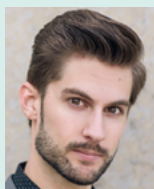
Over the years, NATS Interns have maintained close professional bonds. At the biennial NATS national conference, it is a common occurrence for past Intern Programs to gather for

(continued next page)

## Collaborative Piano



**Michael Bagby**  
Dubuque, IA



**Jonathan Gmeinder**  
Chicago, IL



**Amelia Hammond**  
Los Angeles, CA



**John Robertson**  
Bessemer, AL

## Voice



**Darian Clonts**  
Harrison, NJ



**Wesley Dunnagan**  
Durango, CO



**Jeremy Gussin**  
Berea, OH



**Courtney Jameson**  
Memphis, TN



**Nicole Jenkins**  
Harrisonburg, VA



**Sarah Luebke**  
Fredonia, NY



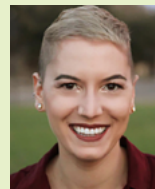
**Nicky McGrath**  
Toronto, ON



**Marita Stryker**  
Leesburg, VA



**Madison Tarbox**  
Fairfax, VA



**Shayna Tayloe**  
Brownsville, TX



**Paulina Villarreal**  
Memphis, TN



**Jessica Walch**  
Cedar Grove, NJ

*(continued from previous page)*

a reunion and catch up with one another. Since its inception in 1991, the NATS Intern Program alumni network has grown to more than 300 voice-teaching professionals. The 2022 NATS national conference will be held at the Chicago Marriott Downtown Magnificent Mile in Chicago on July 1-6. Early-bird registration ends April 1.

The NATS Intern Program is an exceptional training experience. NATS structured the program environment to improve the teaching skills of the interns and promote the interdependent relationships necessary to provide the best instruction for students, who are often taught independently by collaborative pianists and voice teachers. This format encourages a dynamic exchange of ideas and techniques, with the goal to improve the studio teaching skills of voice interns and the coaching skills of collaborative piano interns. Learn more by watching the NATS Intern Program [playlist on YouTube](#). Application materials for the 2023 program will be available in late summer 2022.

## Support of the NATS Intern Program

The program is offered at no cost to interns through generous support from NATS, and donations from the William "Bill" Vessels Endowment, the James McKinney Fund, the Barbara Doscher Fund, the NATS Intern Program Grants: Established by the 2021 Master Teachers, the Clifton Ware Group-Voice Pedagogy Award, as well as the NATS Foundation Heritage Fund.

If you are interested in making a gift to support the NATS Intern Program, please visit the [online donor portal](#), scroll down to make a designated gift, and select "Funding for NATS Intern Program."

You also may contact Bob Bryan at the NATS office at 904-992-9101. If your school or facility would be interested in coordinating/hosting a future NATS Intern Program, please contact the NATS past president for details and facility requirements.

## IN MEMORIAM

September 2021– February 17, 2022

Jane Murrow Atherstone

John Burgin

James Michael Derrick

Catherine Dockendorff

Ruth Friedberg

Cantor Daniel Gildar

Donna Holden

Sarah Mantel

L. Scott Martin

Joseph Meyers

Patricia Pineda

Christine A Welty





# CHICAGO

57TH NATIONAL CONFERENCE

Chicago Marriott Magnificent Mile ★ July 1-6, 2022

## ★ FEATURING ★

John Holiday  
in Concert



JOHN HOLIDAY

Opening Session +  
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JIMMY WEBB

Keynote Address:  
Craig Terry



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RED GRAMMER



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H. STEVEN SIMS

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## What's in a Name?

By Cynthia Vaughn

**Y**our independent studio name can reveal a lot about who you are as a teacher and what kind of culture you are creating for your students. NATS *Inter Nos* invited eight independent studio teachers to tell us about their unique and creative studio names.



**Studio Name:** Rare Bird Studios LLC

**Website:** [rarebirdstudios.com](http://rarebirdstudios.com)

**Teacher:** Leischen Moore

**Logo Design:** bilalhaider23 at [Fiverr.com](https://www.fiverr.com)

Rare Bird Studios was created from a rebrand in the fall of 2018. At the time, I was looking to find a business name that not only encapsulated myself as a human and artist but also spoke to the personalities of my clientele. The name of my studio needed to be much greater than myself, but rather a place where my ideal clients could see themselves from the name out. After a hair-pulling six months of experimenting with different names, a Trader Joe's birthday card showed up on my doorstep from a life-long friend. This card showed a beautiful Art Deco bird that said "You Are A Rare Bird." In that instant, the name of the studio had flown in on birthday wings. I knew the name was perfect because I didn't care one bit what anyone else thought of it. The definition of a rare bird so beautifully shares the spirit of our studio, "an exceptional individual or unique person." In this studio, we believe we are all exceptional and unique, and with that core belief, it is our job to search solely for our singer's own sound and creative spirit.



**Studio Name:** True Colors Voice & Artist Coaching

**Website:** [truecolorsvoiceandartist.com](http://truecolorsvoiceandartist.com)

**Teacher:** Jessica Baldwin

**Logo Design:** Sara Alway-Rosenstock / [justAjar Design Press](https://www.justajar.com)

I chose True Colors as the studio name because I'm here to help people be more vibrant, expressive versions of themselves . . . to be works of art who create works of art. Self-expression and connection are the primary values of the business, and my services include creativity/artist coaching as well as voice work. My clientele is primarily singers who are (or want to be) original artists, or who are trying to figure out their artist identity. I serve many classically trained singers who realized classical music wasn't their passion and who need support as they develop a sound and an identity that is more true for them as an individual. I asked logo designer Sara Alway-Rosenstock of justAjar Design Press to incorporate inspiration from CMYK (cyan, magenta, yellow, and black), the primary colors of printing, because I wanted to represent the concept that I'm just sharing tools with my clients. They are the artists. She ran with that concept and took inspiration from Bradbury Thompson, a mid-century graphic designer who often used pure CMYK in his designs.



**Studio Name:** Radiant Voice Studio

**Website:** [radiantvoicestudio.com](http://radiantvoicestudio.com)

**Teacher:** Mary McMurtery, Owner & Holistic Voice Instructor

**Logo Design:** Angela Winter [awakenedcreator.com](https://www.awakenedcreator.com)

The name for my studio wasn't on my radar AT ALL. My last name isn't the easiest for folks to spell and pronounce, so I wanted something that would both be easier for people and would resonate with who I am and the energy I want to put into the world. Should be easy enough, right? Nope! I agonized over it to the point where I was stuck and frozen in place, unable to move forward with clarity and focus, and I needed help. I reached out to my friend, Angela Winter, whose work I'd seen in branding and website design, and had been extremely impressed with. We started with a branding consultation to get the ideas flowing, which was really fun. Several design elements started to come together that I was really excited about, but I still didn't have the clarity I needed in my studio name. Angela suggested that



we meet over Zoom to go through some visualization and meditation together, and see what might come through. Angela took me through a Martha Beck exercise, called *The Body Compass*. It's easier to experience than to explain, but the exercise basically helped me to feel how I resonated with each of the ideas I brought, on a scale from -10 to +10, which Angela made note of for me. Then she led me through several visualization prompts, helping me to imagine how I want my clients to feel through our work together in my studio, which was a really beautiful experience. Afterwards, she asked me to describe what images and feelings came up, and as I was struggling to try to explain it to her, I said, "I don't know, it's kind of like warm, sunny energy moving from within outwards in all directions, like this spherical ripple effect, it's like this radiant energy—" at which point Angela gasped, and our eyes got big, and we were like, "That's it!!" It was perhaps an unconventional way to come up with a studio name, but I am so grateful for Angela's expertise and help! Once it came out of my mouth, I just felt it, and knew I was home. The most amazing thing was that it completely made sense with all the design elements we'd already been working on in the logo, like everything finally snapped into focus! It's an amazing feeling when your branding truly represents who you are and serves as a beacon to the clients you feel called to work with in the world.



**Studio Name:** Fat Joy Voice

**Website:** [fatjoyvoice.com](http://fatjoyvoice.com)

**Teacher:** Kate Rosen

**Logo Design:** Kate Rosen

Are you a singer who has felt held back by antiquated ideas about which bodies belong onstage? Have you played every mom, sea witch, and maid in the canon, even though that doesn't line up with your dream theatrical journey? Fat Joy Voice is a new kind of voice studio — for fat people, by a fat person. Designed with you in mind, with fat community at the heart. All online, so you can connect from anywhere in the world, with body-affirming voice lessons to help you connect with the art you are meant to make. We will focus on the repertoire that you dream about, whether that's Disney Princesses, Bobby, Roxie and Velma, Seymour, Dot — the most important thing is that, wherever we go together, it's the direction you truly want. You deserve to connect with your instrument — that's your body — in a way that celebrates and affirms you. Filling up a space with the power of your voice is a healing practice for folks in fat bodies who have been encouraged to shrink. Here, we expand.



**Studio Name:** Magnolia Music Studio LLC

**Website:** [MagnoliaMusicStudio.com](http://MagnoliaMusicStudio.com)

**Teacher:** Cynthia Vaughn

**Logo Design:** [Shane Miles Design](#)

Magnolia Music Studio has grown far beyond a one-room basement studio on Magnolia Street in Fort Collins, Colorado in 2008. When I left Colorado in the summer of 2014 to join my husband in Richland, Washington, I brought Magnolia with me. In part, it was pragmatism. I already had a studio name, custom logo, and website. In other ways, it was the spirit of Magnolia that I was carrying with me. Magnolia means "dignity and perseverance" in the Victorian language of flowers, and its use has long been associated with healing and breath in Eastern medicine. Magnolias are extremely hardy trees and, though commonly associated with the Southern United States, you can find magnolias in nearly every state and gardening zone. In fact, with the first spring blooms after I moved to Richland, I discovered two gorgeous magnolia trees in my own backyard.

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**Studio Name:** Mezzoid Voice Studio LLC

**Website:** [mezzoidvoicestudio.com](http://mezzoidvoicestudio.com)

**Teacher:** Christine Thomas-O'Meally

**Logo Design:** Christine Thomas-O'Meally realized by Jo Isom

What IS a Mezzoid? It's me. Back when I sang at the National Shrine in DC as part of the professional choir, my director, the late Leo Nestor, 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 replied, I'm still curiously strong. I just happen to sing a minor third higher." (Cue music nerd laughter here.) It became a thing. I decided it would be my email handle, and then later my website name, and now, my studio name. There are even a few people who call me Mezzoid. A select few call me Zoid. (FYI: You have to have my permission to do that.)



**Studio Name:** Perennial Voice Studio

**Website:** [perennialvoice.com](http://perennialvoice.com)

**Teacher:** Jessica Walch

**Logo Design:** [Good+Ready Design Co.](http://Good+Ready Design Co.)

My studio name was inspired by the ideas of growth, renewal, and deep-rooted transformation. I also drew inspiration from my experiences gardening and my appreciation for beautiful gardens and the joy they bring! I considered a few different gardening-related names but this was the one I kept coming back to and felt the most right.



**Studio Name:** Sand Dollar Music

**Website:** [sanddollarmusic.com](http://sanddollarmusic.com)

**Teacher/Co-Founder:** Christin Coffee Rondeau

**Logo Design By:** Christin (rebrand by a professional currently underway!)

In 2014, I found myself in a crisis of purpose. I was an exhausted Air Force spouse far from friends or family, lonely beyond words, with two babies under age two. A burned-out, bitter singer-teacher who felt like a has-been at the distinguished old age of 29. In that desert, both literal and metaphorical, I couldn't even *listen* to music because I missed making it and teaching it so badly. The ache for creative expression was agonizing. So, sleep-deprived and sad, my family took a short trip to the beach. I packed up my 6-week-old in the Ergo carrier and walked out to a sandbar in the shallow waves. As I walked and she slept, I ruminated on my life. Why wasn't I singing? Would I ever sing again? Would anyone care either way? And as I walked and wondered, I heard a voice, clear as chiaroscuro, say, "Ask me for something." I jumped, looking around for the source of the voice, but there was no one. Just me, the baby, and the waves. I kept walking. Then heard the exact same command again. Was it . . . God? Anxious and awkward, I said something like, "Ok, God . . . Maybe this is you? I don't know . . . but . . . ok, I'll play. Here's my question: If I'll ever have music in my life again, if I'll ever *be* a musician again, let me find a sand dollar." The

beach was nothing but broken shells and cigarette butts, so it was a ridiculous request. I kept walking. And then my toe . . . hit something. Cradling the baby's head with one hand, I reached under the waves to pick up the thing with my other. And, of course, you've guessed what I fished up from that water. A sand dollar. Incredulous, I said, "Ok, fine. But it *is* the ocean, so that *could* just happen. Got another?" and kept walking. A few more steps. I stepped on something. Another sand dollar. I kept walking. Another sand dollar. And another. And another. Every step led me to another sand dollar, and once there were too many to hold, too many to fit in the tiny pocket of the baby carrier, too many to fit down that ridiculous nursing tankini, I finally believed. The Lord of Creation — the ultimate Creator, the benevolent Artist — had heard me and shown me, once and for all, that I was not alone. My situation didn't change that day, but my perspective certainly did. So when, in 2017, halfway across the country, I was given the opportunity to co-create a music studio with a dear friend, "Sand Dollar Music" was the obvious choice. It serves as a reminder about the God who sees, cares, loves, and provides . . . even while we're whining in the waves.

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## Making *Play* a part of *Practice*

By Heidi Moss Erickson

Sometimes voice teachers are so preoccupied with *how* to sing that we forget *why* we sing (myself included). Humans have been expressing emotions and telling stories through song throughout our entire history as *Homo sapiens*. It has been a way for our species to find group cohesion and solidify important social bonds for tens of thousands of years. In fact, some scientists even postulate that song could have been the precursor to BOTH music and language.<sup>1</sup> But what has happened, like many other aspects of human society, is that things started to get complicated. As cultures moved around the globe and humans strived to push forward, subtle intricacies infiltrated even our most fundamental of behaviors. Take cooking for example: we now add truffle oil to things. We cook on giant woks. We make mole sauce. Pain au chocolate. Food no longer was just for sustenance, it became a rich art full of techniques, and teachers, and strategies, TV shows, and gurus.

And so went the way of singing . . . from the impressive ragas of Hindustani, to heavy metal, to opera, our species has created a vast wealth of musical genres which incorporate miraculous and diverse uses of the human voice. Of course, with that, came the techniques, the strategies, the YouTube tutorials, the American Idol contests, and (not surprisingly) the gurus. But in truth, they each offer the same purpose as our ancestors: not to worry about every mechanical action, but rather to sing to express; to generate a feeling that can be shared with our social group; to tell a story or express a deep emotion that is otherwise challenging to emote. And when it happens, it is magic.

How do those fundamental aspects of song infuse our daily teaching lives? How much of the *why* do we impart to our students? How has vocal pedagogy embraced our biological and anthropological history? Most traditional lesson paradigms consist of a series of vocal exercises to target specific mechanical elements. We customize strategies for each student to address their technical needs. Then, the student generally goes on to sing the repertoire of the day where we appropriately assist them in achieving the best vocal goal for their level. At any given time, we can work on posture, jaw, tongue, lips, laryngeal configurations, breath, vibrancy, timbre, pitch, melody, rhythm,



Heidi Moss Erickson

patterns, resonance, character, mood, musicality, more breath, text, pronunciation, syntax, vowels, consonants, etc. In other words, it is a very long list of ideas that a singer and teacher can tackle in one session! Daunting in fact! But the problem is, our brains are not good multitaskers.<sup>2</sup> Not to mention, the act of singing requires the coordination of over 100 muscles<sup>3</sup> making it almost impossible to strategize all of the elements impeding a singer's progress in a given moment.

Thus, there can be too much of a good thing in teaching voice: it is impossible to address all of permutations of factors which can impact a singer's output.

However, there is something we can do to help a singer achieve skill, both in the studio and at home, without overwhelming them with technical details: encourage *play*. The goal as a teacher can be twofold: 1) to find a simple, efficient system for a singer to navigate their instrument 2) to make the process of singing fun at all stages and levels. Interestingly, play a place where those two ideas actually become one . . .

Jaak Panskepp was a pioneer in affective neuroscience, and he discovered some fundamental circuitry common among many animals, including humans. Although the concepts are ever-changing in the field, Panskepp's ideas still hold true on some foundational levels. Interestingly, the idea of using play and seeking to learn is more universal for ALL animals than one might think. However, I feel our world in general has been lacking those fronts, and the singing universe was no different. Fun and rest can be bad words. Most people equate play as the antithesis to learning and progress, when in fact, it is essential for both.

I also noticed through my own teaching that a student's curiosity, freedom to play without judgement, and uninhibited exploration were the keys to both their improvement and happiness about their instrument. The art actually became easier the more they engaged their inner seeker and play animal. Anxieties disappeared. Confidence grew. These singers also had all of the classic resources available to them, i.e., the latest in acoustics, diction, exercises (for any genre!), evidence-based vocal pedagogy, and my own approaches taken from my research into the neuroscience of vocalization. The technical approaches were still a part of our lessons and practice, however, judgement-free



play joined the party. We customized what interested them, what they needed, and what helped them the most. The common thread no matter what the approach, was the activation of their inner seeker and agency to play.

Play is not a method. There aren't a set of protocols, exercises to follow, nor gurus for wisdom. Instead the goal is daring to experiment with ideas to create the best path forward, regardless of level or genre. What are some ideas? Since our biology is wired to storytelling and emotion, we can start with that. For example, sometimes a song's literal text does not align with the vocal energy needed for a piece, e.g., to sing a sad song while literally sad will not be very successful unless the motor skill has truly been automated to a point where nothing will stop its flow. So how can a singer play with a sad song? Sing it joyfully! Or angrily! Or choose to be a very specific character like a Baptist preacher or a cabaret singer. The point is 1) to be as varied as possible 2) to be as specific as possible. In play there is no right or wrong. Fast. Slow. Loud. Soft. Anything is fair game. You can even do it with exercises! The pushback at first is, "Isn't this interfering with authenticity?" or "How can I be true to the composer or text if I am thinking something crazy and silly?". Well, the truth is, the human brain is smarter than you realize: all of the work on the piece — its literal translation, its musical origins, its technical refinements — have not departed the mind, but rather are feeding the output subconsciously. The play is to find other motor targets for the instrument to *feel* and *experience* something which may yield the best vocal output. In other words, a technical win from a non-technical directive. One can then correlate it to a technical event, e.g., "That bubbly cheerleader character really enhanced your appoggio for that lied!" Play is for both the studio and at-home practice. It gives the brain 'more than one way,' which it likes. Then, in performance, it has more resources to draw from — the voice "remembers."

So much of a singer's life is micromanaged and regulated these days, so play is a way for them to have a say and not worry about right and wrong. Be silly with them. Give them time in the lesson to explore without judgement. Put 'play' in their practice protocol. Ask them, "Who were you this week when you sang this song?" Allow for modularity and flexibility: the broader purpose engages the whole in addition to the parts, and can involve things beyond emotion and character: imagery, movement, imagination, and improvisation are all welcome. The premise is we ALL are, in fact, scientists in the human experience. Like the baby in the crib, we can explore our external world through play and create our own inner constructs to make sense of what is happening around us and inside of us as humans and singers. We then have more to draw from, and we

are able to return to where we started — why we sing in the first place. Not to execute technical minutiae, but rather to tell a story or convey emotion. The effect in the end will be to make singers better faster. With joy.

## Endnotes

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**Heidi Moss Erickson**, is a San Francisco Bay Area performer, educator, and scientist. Noted for her "rich and radiant soprano" (Edward Oriz, Sacramento Bee) she has performed both in the United States and abroad. A champion of new music, she frequently collaborates with renowned living composers including Daron Hagen, David Conte, Tarik O'Regan, Henry Mollicone, Jake Heggie, and her husband, Kurt Erickson. Heidi has also garnered recognition in major competitions, including the Metropolitan Opera National Council Auditions, the Liederkrantz Awards, and the MacAllister Awards. In addition to her musical life, Heidi graduated with a double biology and music degree from Oberlin and a masters in biochemistry at the University of Pennsylvania. She studied telomeres at Rockefeller University and has several publications, including a landmark paper in the journal *Cell*. This was a revolutionary discovery showing that the ends of DNA are looped and it was featured in the *New York Times*. Her interest in voice science came from her work in the lab of the late Richard Miller at Oberlin. In 2007, a rare cranial nerve injury sidelined her singing career, and was warned she may not ever perform again. Using her own scientific research and strategies, particularly in how speech and singing is processed in the brain, she rehabilitated to return to the art she loves. She has applied these concepts and designed a novel pedagogy to train singers of all levels. In addition to a private studio, Heidi teaches vocal physiology at the San Francisco Conservatory of Music. She has been an invited speaker at the NATS National Conference, The Pacific Voice Conference, Cleveland Institute of Music, University of Oregon, Vocal ProcessUK, Vocology In Practice, and NerdNiteSF. Her courses on *Singing in the Brain* have been featured at the VoiceWorkshop UK, SingSpace, and through her private studio. This past year she was also featured as a keynote speaker for the British Voice Association Conference alongside Johan Sundberg. Her writings have appeared in blogs, such as *The Naked Vocalist* and in her journal club entitled "Minding the Gap: connecting research from basic science and neuroscience to vocal pedagogy". She is the wife of composer/pianist Kurt Erickson, winner of the NATS Art Song Prize, and they proudly parent 4 children together.

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### **Expanding the Canon in Art Song Literature**

***Sonya Baker, Katherine Jolly and Kathleen Kelly***

While many individual efforts at decolonizing and decentering whiteness in art song have been ongoing, it is past time for a broader revolution that permeates the education of every singer and collaborative pianist. Colleagues will introduce us to new common syllabi, course constructs, and resources to transform art song literature courses and ensure that all voices are represented and that all students see themselves represented in the works discussed. A must for anyone teaching art song literature at the collegiate level and others interested in current thought on this topic.

### **Teaching Voice Pedagogy in the Classroom: Toward a Common Core Curriculum of Science-Informed Knowledge**

***Lynn Holding and John Nix***

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### **Building Musical Foundations for the Young Singer—Vocal Pedagogy for singers 5 to 15 years**

***Dana Lentini, Nikki Loney and Jenevora Williams***

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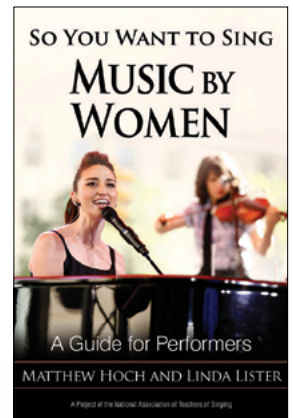
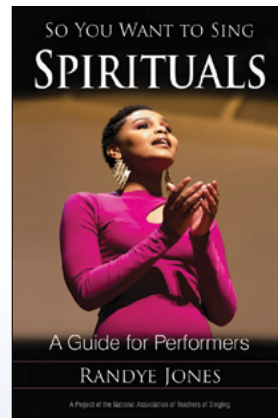
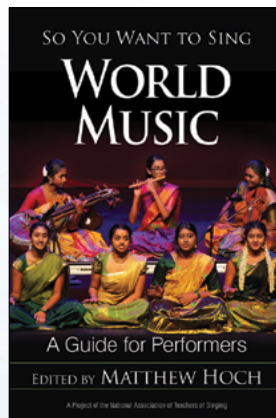
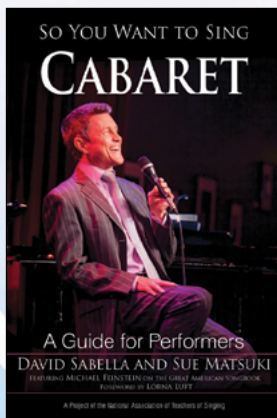
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## All Bodies Are Welcome Here

By Sarah Whitten

**T**he singing world, and world at large, but we're talking voices here so we'll stick to this niche, has a long history of discriminating against bodies that fall outside of the acceptable norm — thin (and also white and cis-gender, but I want to focus on weight here).

This comes in many forms — being passed over for parts, being told by audition committees, teachers and directors to lose weight, being othered, and excluded in just about any situation due to the size of their body.

The reality is, in any circumstance where there can be a power-over dynamic, such as a teacher-student or director-singer, we have the potential to create trauma.

When we consistently and repeatedly expose singers to these false beliefs about weight and the voice, we perpetuate a harmful, traumatizing environment that removes the basic dignities we each deserve.

I find the work of Staci K. Haines to be illuminating in thinking about how we can revolutionize the voice world's approach to bodies. Haines' work and her book *The Politics of Trauma* incorporate a concept where we acknowledge that healing and change at an individual level is the default.

However, when we hold that perspective we not only overlook collective trauma but also miss the impacts of the larger forces of families, communities, institutions and social norms in creating the beliefs, but also their role in creating change.

You see, we can't resolve issues like this at the individual level. Except that's the typical approach. Not only do we burden the singer with changing to meet the norm, we expect them to heal alone as well. That's like Sisyphus trying to roll the bolder up the hill for all of eternity. It sets singers up for failure.

When we look at this image and see how the concentric circles are structured, it is a wonderful illustration of how the larger circles impact the smaller ones.

This means for the voice world to change our ingrained discriminations about weight, we need to be working on them at the societal level. We need companies that hire diverse bodies



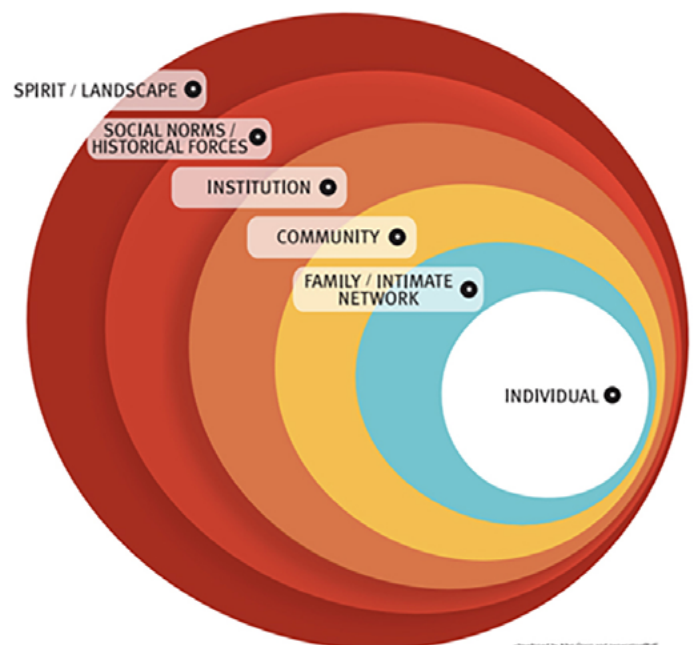
Sarah Whitten

to play roles. Schools and universities need to have policies to address these issues as well as procedures and protections for singers who encounter the discrimination and report it. We need larger institutions like NATS to think twice before publishing opinion pieces presented as fact, focused on singers losing weight to be more marketable. We need individual teachers to commit to not commenting on a singer's body as it relates to their size.

It means WE need to change. The singer does not.

I am in the business of working with singers to help their bodies function better. But I know the size of your body does not dictate how well it functions. I know you do not need to lose

## Sites of Shaping Sites of Change



*This graphic is based on a public health framework, developed by Alan Grier and generationFIVE. Haines elaborates on it in her work where I learned of it.*



weight to live with less pain. I know strength and fat are not exclusive. I also know every singer walking through my door with a larger body has a lifetime of messaging telling them they

are not enough, not worthy and are less-than due to the size of their body.

What I want every singer I work with to know is this: All bodies are welcome here.

It is a message I want the rest of the voice world to embrace as well.

A voice and movement expert, NATS member **Sarah Whitten** focuses on whole body wellness and function for voice professionals. Her work is built on the concept of Vocal Interdependence, recognizing that the voice is influenced by every other system of the body and acknowledging that vocal technique alone cannot solve every issue. Using principles of biomechanics, research-backed movement and pain science, as well as a hefty dose of intuition, she works with singers' bodies to resolve pain and physical dysfunction and trains voice teachers to better understand the singing body. She holds a master's degree in vocal pedagogy and a master's degree in vocal performance, both from The Ohio State University. Additionally, she is a certified 500-hour yoga instructor, Level 1 Movement for Trauma, Integrative Somatic Trauma Therapy, Yoga Therapy Module 1 and 3, and is Restorative Exercise™ trained. To connect and learn more about her work, visit [sarahwhitten.com](http://sarahwhitten.com) and @vocalyogi on Instagram.

## Let's get social!

Join and follow NATS on social media for the latest updates, videos, and engaging discussions with your fellow members.



# CHICAGO

57TH NATIONAL CONFERENCE

## FEATURED GUESTS AND PLENARY SESSIONS

### John Holiday in Concert



JOHN HOLIDAY

Before America loved him, NATS loved him. Countertenor John Holiday has established himself as “one of the finest countertenors of his generation” (Los Angeles Times). His voice has been praised as “a thing of astonishing beauty” (New Yorker), “arrestingly powerful, secure and dramatically high” (Wall Street Journal), “exceptional [and] strong...even in its highest range” (The New York Times) and “timeless” (Washington Post). Holiday’s unique voice and powerful story have been the subject of profiles in The New Yorker, CNN’s Great Big Story, Los Angeles Times, and more. His diverse skillset as a singer and recent success beyond the classical canon have propelled his appeal to audiences worldwide and led to his debut pop single, “Alive in Me,” released in August 2021.

### An Evening with Jimmy Webb



JIMMY WEBB

Singer, songwriter and composer Jimmy Webb is the only artist to receive GRAMMY® Awards for music, lyrics, and orchestration with songs that transcend generations and genres. Among his many timeless hits are “The Worst That Could Happen,” “By the Time I Get to Phoenix” “Wichita Lineman,” “Up, Up and Away” and “MacArthur Park.” In 2016, Rolling Stone magazine listed Webb as one of the top 50 songwriters of all time. At his time of induction, Webb was the youngest member ever inducted into the Songwriters Hall of Fame. In this one-of-a-kind (only at NATS!) event, Webb will share the stories behind the songs and his fellow artists who helped bring them to life.

### Keynote Address: Craig Terry



CRAIG TERRY

Collaborative pianist Craig Terry is extraordinary. He works with emerging singers in the Ryan Opera Center on a daily basis while also performing regularly with some of the most celebrated singers of our time. A collaborator and creative force, this GRAMMY® Award winner has been on a mission to broaden the musical palates of performers and audiences for decades. His passion for original programming, fostered by his diverse musical experiences growing up in rural middle Tennessee, has led him on interesting journeys, which he will share in this address. Plus, you cannot miss this opportunity as he will lead us in one of his very own mashups during the session!

### Voice Science: Singing and Speaking Salvation, H. Steven Sims



H. STEVEN SIMS

H. Steven Sims, director of the Chicago Institute for Voice Care at the UIC Medical Center in Chicago, will speak specifically about his work with gospel singers and preachers as laryngologist while sharing with us his research and work as an advocate for access to voice care to underserved populations.

He is a board certified laryngologist who chose a career in professional voice care as an extension of his two passions, medicine and singing. A graduate of the Yale University School of Medicine, Sims completed his clinical fellowship at the Vanderbilt Voice Center and is a current appointee of the National Institute on Deafness and Communication Disorders Advisory Council with the National Institutes of Health. He also is an accomplished musician who plays the trombone, bassoon and piano. He was a member of choirs during his undergraduate at Yale University and is an experienced vocalist as well.

He is able to use his personal experiences and education to address the problems of singers, performing artists and other voice professionals. The Chicago Institute for Voice Care is dedicated to increasing the awareness and treatment of the unique issues faced by performing artists and providing comprehensive care.

### Opening Session + Community Sing with Clarice Assad



CLARICE ASSAD

GRAMMY® Award-nominated composer, celebrated pianist, inventive vocalist, and passionate educator Clarice Assad leads our 2022 Community Sing. Growing up in Brazil in a musical family before studying music in the states, it comes as no surprise that Assad is renowned for her musical scope and versatility. She is a significant artistic voice in the classical, world music, pop and jazz genres, and her music is known for its evocative colors, rich textures and diverse stylistic range. As an innovator, she has presented her award-winning education program, Voxploration, throughout the United States, Brazil, Europe and Qatar. Her musical gifts are sought-after by artists and organizations worldwide, and we are thrilled to welcome this multi-talented musician to our stage. In a first for NATS, we will collectively premiere a work that she has written specifically for this event!



# FEATURED GUESTS AND PLENARY SESSIONS



## The Legacy of Engaging Children + Families through Song

A love of singing and music making begins well before singers enter our studios. This event will share the breadth and depth of three generations of performers who have and continue to shape the music education of children today.



ELLA JENKINS

Nonagenarian and Chicago resident **Ella Jenkins** is known by all as the First Lady of Children's Music. Jenkins is an iconic children's performer with a career that spans more than 60 years. From her first recording in 1957 until her most recent in 2017, she set the standard and

now has more than 40 recordings to her credit. Director Tim Ferrin has been completing a documentary on Ella and will join us to share clips from the film now in post-production.



RED GRAMMER

Beloved by children and parents around the world, **Red Grammer** is one of the premier entertainers of children and families in the world. Described by Parent's Magazine as "the best voice in children's music" Grammer has set the gold standard for writing and performing music that playfully reconnects us with the best in ourselves. He was a featured artist on the 2005 GRAMMY® Award-winning 'Best Musical Album for Children,' "cEllabration: A Tribute to Ella Jenkins." His latest release is "Circle of Light: Songs for Bucketfillers," a vibrant collection of new songs created in collaboration with Carol McCloud, author of the best-selling children's book, "Have You Filled A Bucket Today?" that celebrates positivity and the desire to make the world a better place.



JUSTIN ROBERTS

Four-time GRAMMY® Award nominee **Justin Roberts** is truly one of the "all-stars" of the family indie-music scene. For nearly 20 years, Roberts has been creating the soundtrack to families' lives, helping kids navigate the joys and sorrows of growing up while allowing parents to remember their own childhoods. Along with his band, The Not Ready for Naptime Players, Justin has travelled the globe, from Hong Kong to New York, and Miami to Seattle.

His latest GRAMMY® Award-nominated album, "Wild Life," is his 14th album for families and his most personal project yet.

Ashli St. Armant, better known by her stage name **Jazzy Ash**,



JAZZY ASH

is a celebrated vocalist, writer, arts educator, and founder of Leaping Lizards Music, a music and theater education program for students, preschool through 12th grade. She tours with her band, Jazzy Ash and the Leaping Lizards, performing jazz for

young audiences. Together they have performed at numerous venues across the United States, such as Lincoln Center and Sprout Network (NBC), produced five albums, and have been featured by NPR and LA Times.

## GRAND songSLAM

NATS is delighted to collaborate with Sparks and Wiry Cries to bring the first-ever Grand *SongSLAM* to life! A *SongSLAM* is a unique event for emerging composer and performer teams to premiere new art song. In the poetry-slam tradition, audience members vote on their favorite performances and award cash prizes. Be in the room when teams from across the country present their new art songs composed especially for this event. Vote on your favorite and help determine the prize winners! Even better, visit the teams at their exhibit hall booth to purchase their works.

## John Holiday Master Class

Conference artist John Holiday will work with singers on diverse repertoire, sharing his expertise and offering guidance to young artists who will perform.

## NATSAA + NMTC Recital

This concert features first prize winner of the 2022 NATS Artist Awards Claire McCahan and first prize winner of the 2022 National Musical Theatre Competition David Young.



CLAIRE MCCAHAN



DAVID YOUNG

**Learn more and register for the conference at [NATS.org](https://nats.org).**

## Complementary Modalities in the Voice Studio

by Stacey Mastrian

Imagine having a student arrive frazzled — which seems to be more often than not with worldwide uncertainty and upheaval — or perhaps a student who tries repeatedly to make a vocal change but gets frustrated when they can't do so. (Maybe you can relate to these as well!) In these tense situations, we might find ourselves saying "Calm down," or "Take a deep breath," reflecting the voices we may have heard over the years. Although these directives might be well-intentioned, they may not result in the desired shift; a more productive approach could be to acknowledge the experience and then to combine mind and body methods in an actionable way that allows the individual to be present with themselves.

As an example, I invite you to try this instead (please take a moment to experience this, not just read about it!):

From a seated position, what if you tapped your lower back with loose fists on either side of your spine, then rested your hands on your lower back (palms in the area of the low back ribs, fingers extending below), fingertips pointing diagonally down and in toward your spine, thumbs around toward your sides, leaning somewhat forward with your torso, and feeling your low back ribs ever so slightly "release" into your hands on inhalation, starting near the spine (your fingertips) and blossoming out to the sides (your palms) — gently, like the billowing quality you get when you unfurl a sheet?

We don't need to *make* this happen; we can simply image the buoyant, spiraling character and feel the connection between our back and our hands — the barest of movements, the warmth . . . If your attention wanders, return it to the contact points between your lower back and hands as you inhale, wavelike, gently back and wide.

How does that feel? Does it bring a sense of calm? Deep groundedness? Expansiveness? Release? If it doesn't, try shifting positions from sitting to standing with slightly bent knees, the amount of leaning, the location of your hands, or an even more subtle thought of a movement; if that does not help, there may be some existing lower back tension. It might take some time for you to begin to notice the feeling



Stacey Mastrian

in your lower back, or another area of focus or type of intervention might be more useful for you.

This is an example of using the body, and specifically touch and breath, in conjunction with the mind, as a concrete intervention to change your state of being. The tapping wakes up and warms the lower back fascia (connective tissue with the consistency of honey in various states — it's the white stuff you see on chicken

in the store, which makes a sort of pantyhose-like netting that surrounds every cell, muscle fiber, organ, etc. in our body), the tactile connection provides a clear focal point for attention, and the imagery lends a restful qualitative feel. The result is that you breathe more deeply, your nervous system is calmer, you can focus, be more perceptive and objective, make decisions about changes you would like to enact, and your voice is freer. Congratulations, you can self-regulate!

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"Although the modalities discussed in this article may be diverse, each of them leads to enhanced discernment in the form of improved exteroception (external — our five senses), proprioception (our sense of self in space and during movement), and interoception (internal — our breathing, emotions, etc.). Ultimately this means more available options for comfort and change." — Stacey Mastrian

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In order to help my students and myself, I've spent the past three decades collecting and combining mind and body tools like these from numerous types of practices. Many modalities that I've explored put more emphasis on mind *or* body, but most of what I've included below — Franklin Method®, mindfulness and self-compassion work, trauma and resiliency work, dance/movement therapy, Alba Method, sound healing, and energy work — involves both of these aspects. In reality there is no distinction; mind and body are inextricably linked to each other and to our vocal instrument. We can retune ourselves

through these experiential modalities that increase our ability to be aware and to make self-generated changes. These practices complement vocal technique work by revealing underlying causes and patterns, and they can lead to significant and lasting transformations.

This article is meant as an opportunity to share introductory information about each modality, the positive effects I have witnessed, and some ways I've incorporated elements of each into voice work: what it is, why it has been helpful, and an example you might employ for yourself or for your studio. (The application sections are mine or are my adaptations.) Some of these practices may already be familiar to you and some may be new, but I welcome you to peruse this menu of options. Whenever possible, I encourage you to experience directly from practitioners who specialize in each of these areas, taking classes or lessons yourself, sharing their videos or writings with your students, and bringing these experts into your studios as guests.

## The Franklin Method

The **Franklin Method®** uses "Dynamic Neuro-cognitive Imagery™, anatomical embodiment and educational skills to create lasting positive change in your body and mind." ([franklinmethod.com](http://franklinmethod.com)) This means learning anatomy by feeling it in your own body during movement, as well as utilizing vivid, multisensory imagery and self-talk to generate changes. The work harnesses the power of practical neuroplasticity — using your brain to improve your body's function.

More than in any other modality I have encountered, the way the Franklin Method® uses extremely specific anatomical landmarks and language means a crystal-clear body schema and toolbox of options that can make precise adjustments. This work has allowed me to pinpoint areas of tension and weakness that had gone unresolved for decades, despite endless outside interventions. What makes it so effective is that the learning is participatory and self-initialized; there is no ongoing reliance on external manipulation as there typically is in other techniques. With Franklin Method®, you are actively in charge of your own well-being. This does require exact structural knowledge plus mental focus; these are not a series of mindless exercises, but this combination of mental plus physical is exactly what makes it so successful. Franklin Method® is not intended to deal with pathologies but to prevent issues in advance, although its use of detailed visualization (known as Mental Simulation of Movement, Neurocognitive Simulation of Movement, or Motor Imagery) to image ideal anatomical function does mean that the work can happen even if you are injured, fatigued, or have limited mobility. Although up until

now this work been the purview of dance and bodyworkers, my deep dives into it have led to massive changes in my own singing and teaching, my ability to move with ease in my own body, as well as students' alignment, breathing, resonance, self-confidence, and more.

One of my high school students wrote that Franklin Method® has "...vastly improved my understanding of my body's structure and movement. My ability to self-analyze my singing has greatly increased with this type of awareness, as has my agency in my own body ... These workshops have also expanded my understanding ... of what my instrument is to include much more than simply my airways and vocal tract. Workshops on shoulders, knees, and pelvis have been eye-opening as to how my body interacts with itself and forms one complete instrument ... The Franklin Method® classes also teach me the ability to make changes, and I have found myself implementing strategies Dr. Mastrian uses in Franklin Method® workshops to adjust my singing on my own to be more comfortable, free, and intentional."

This is exactly the type of independence that I wish for my students and for all of us!

### APPLICATION:

When encountering a forward head position while standing, we may have heard to pull up to the ceiling from an imaginary string at the back of the head or to put our ears over our shoulders. (Please take a moment to stand up and experience each of these. Note if you are holding your breath. Trying singing a single tone, and notice the sound and feel.) While these instructions may be partially useful, they are prescriptive, and they only cue an external aesthetic end result rather than getting to the root cause — in fact they tend to create more tension as we attempt to force ourselves into a fixed position.

Instead, use your index (pointer) fingers to find the bumps on your skull behind your earlobes (at the level where many people have earrings); these are your mastoid processes — outcroppings with many fascial and muscular connections. Place your index fingers horizontally on the mastoid processes and imagine the halfway point between them inside your head; this internal location is where your skull meets your spine. Imagine a tightrope connecting your fingers, and imperceptibly nod your head "yes," rocking ever-so-slightly over that tightrope. This movement should be as if a butterfly landed on your nose and then a feather



landed on the back of your head. As you do this, very gently push up on your mastoid processes and continue to envision that central connection. After several seconds of this, remove your hands and take a moment to notice how you feel: breathing, alignment, and overall sense of calm. Finally, sing the same tone as you did earlier and notice the difference in the sound and feel.

## Mindfulness

Although some people may associate **mindfulness** with emptying your brain of thoughts, it has more to do with acknowledging your current state, including whatever thoughts float by, and the ability to continually refocus.

Mindfulness and meditative practices, such as sitting, walking, body scanning, constructive rest, and the like, most of which include conscious breathing or attention on another basic activity, have a tremendous impact on vocal production, productivity and progress, overall health, and aging. A striking illustration of the beneficial effect of these practices on speech habits came while I was participating in a Mindfulness-Based Stress Reduction® program (which I would highly recommend!): over the course of the 8-week MBSR program, there was an astonishing change in the amount of pressure in the voices of every single person in the group. Although speech production was never discussed, flow phonation naturally happened as everyone released tension in their bodies and nervous systems.

Mindfulness can be helpful during voice practice time. Rather than beating yourself up, dwelling on a problem, or avoiding something uncomfortable, you simply note what happened and return to the task and what you would like to try next. You can decide your intention, attention, and attitude. If nervousness or racing thoughts occur, mindfulness can be used to consciously affect breathing: breathe in as you count “1” in your head, breathe out as you count “2”; in 3, out 4; in 5, out 6; in 7, out 8; in 9, out 10; begin again with “1,” and repeat the series several times until you feel calmer. As an actor or director, mindfulness can be valuable when there are characters with beliefs or behaviors that are different from ours in real life; rather than judging those characters, our job is simply to accept them as they are and to experience the world as they do.

### APPLICATION:

Imagine a situation in which you feel an immediate and strong reaction — perhaps when receiving critical

feedback after a competition or during an upsetting exchange with a peer. Before you respond, STOP: Stop / Take a Breath / Observe / Proceed. First, stop and identify how you are feeling: “I feel angry, frustrated, disappointed . . .” Note the places in your body where this emotion seems to be lodged: clenched jaw, tense sides of throat, painful neck and shoulders, held upper chest, nauseous stomach, etc. Feel it and allow yourself to be curious about that feeling. Are you breathing? Allow yourself to breathe, particularly focusing on a lengthened exhalation in an “oo” or “oh” shape. Observe: how do you feel now? Finally, choose the way in which you would like to respond. This is your “response”-ability, and like any skill, it will become easier over time!

## Self-Compassion

**Self-compassion work** comes from Buddhist teachings related to mindfulness, self-kindness (rather than self-judgement), and connection (rather than isolation in our suffering).

In my own work and as a teacher whose job it is to help students to improve, I have asked myself “How can I affect change without being overly demanding? Is it possible both to accept what already is and at the same time strive towards something different?” The self-compassion idea offered in response is: “I’m doing the best I can, *and* I can do better.” We can contemplate both truths simultaneously. We also can provide ourselves with comfort and reassurance, even during times of separation from others who might normally give us hugs and supportive words; we can wrap our arms around ourselves, enjoy breathing, and say something like, “I am wonderful. I am fabulous. I love myself.” This may feel utterly ridiculous at first, but why should we be able to say things that demean but not say things that ameliorate?

### APPLICATION:

If you are practicing and find that you are berating yourself, or when you are critiquing yourself post-performance, is your feedback destructive or productive? Reframe your thoughts by asking, “How would you say these things to a friend?” It may be helpful to remind yourself of at least three things you did well, rephrase criticism as something positive and concrete to do during future work (ex., “Don’t sing so flat anymore,” becomes “In descending phrases, feel the Julie Andrews



headiness and reiterate your low abdominal engagement every couple of notes.”), and reassure yourself that others have had similar feelings of dissatisfaction. This was a snapshot in time: you did the best that you could in that moment, and you have other choices in the future!

## Trauma And Resiliency Work

**Trauma and Resiliency work** refers to ideas and practices exemplified by figures such as Bessel van der Kolk (*The Body Keeps the Score* — which I’d like to call *Manual for Being a Human* and strongly believe everyone on the planet should read!), Stephen Porges (Polyvagal Theory), Gabor Maté (Compassionate Inquiry), Peter Levine (Somatic Experiencing™), and many others. Contact with this work is **not** intended to turn you into a therapist; rather it is to help you to be more aware of habitual tendencies in your own self and the ways that you show up in your daily interactions, as well as to be sensitive to physical and emotional cues that your students may be giving you. It is imperative that teachers respond to the students who are in front of them, as they are in that moment, not formulaically or with an inflexible agenda, and it is essential that they do not inadvertently make things worse by dismissing students’ feelings or by perpetuating problematic teaching models, such as those that claim to be hard on students “for their own good.”

There are many times that we encounter what we perceive as vocal issues or attitude problems in the studio that have much deeper roots. For example, I have had multiple singers come to my studio to work on breathing that they have described as feeling “stuck”; what they thought was a singing problem was actually a manifestation of previous trauma, but they had never put these ideas together: our protective instinct in situations of fear is to remain still as we assess the situation around us,

and our throats, abdominal diaphragms, and our pelvic floors are particularly susceptible to this immobilization, tensed in anticipation of the next terrible thing — so perpetually holding their breaths became their new normal, and when they wanted to “let go” for singing, it was not fully possible. This is something that likely necessitates external therapeutic support, as well as an understanding that the musculature itself requires time to repattern after having remained in a chronically shortened and thickened state. As a teacher, depending upon the situation I might recommend that they consider therapy, including [EMDR®](#) (Eye Movement Desensitization and Reprocessing) or movement therapy or other somatic processing with appropriately certified individuals. In that moment I can help them to notice their response and/or refocus them on a physical approach that feels accessible at the time, changing course to work around the triggering aspect or offering alternative exercises so as not to exacerbate their distress.

Similarly, offering modifications to language can make a significant difference: for example, when mentioning to an adult student that the onset of sound was like a “cry,” “whimper,” or “whine,” she immediately recognized that those terms would not be useful for her because they were associated with being yelled at as a child and taught to suppress her emotions. I adjusted the wording to “groan” or “laugh” to elicit a similarly activating result without the negative connotations, and then I switched tactics entirely to an anatomical discussion with no emotional undertones. Many students might shut down but not realize they are doing so, nor may they be able to ask for what they need, so varied approaches can be useful.

Particularly with pandemic-related stressors, many people are numbing out — disconnecting or escaping — which can show up as a seeming lack of reaction or caring, inability to notice tension in the body, an absence of “normal” progress or retention of concepts, and more. During these times, students need helping hands, not harshness. We can assist by setting reasonable expectations and altering our pacing to what is achievable, rather than unrealistic or forced — which unintentionally creates further hurdles, tension, and a sense of failure. Other modifications can include shifting our language from telling to inviting, as well as allowing for guided exploration instead of giving dogmatic cues.

### APPLICATION:

When teaching, instead of saying “You *always* look up at the ceiling; stop it,” or “Don’t worry, it’s easy; I don’t

understand why you can't just be in it and have fun," listen to the student's concerns, observe with multiple senses, then help them to find the underlying technical cause for a certain behavior that may be causing them to turn their attention inward. Focus on what they can control or shift, such as "How does your breathing feel when you look up to the ceiling as you start that line? (Let them try it out and see if they can note that they are tensing their body and holding their breath.) What if you were to inhale imagining a calm, wide base of your throat, with no squeezing in and up? (Let them try out this physical sensation, then ask if that time felt different or better.) How does it feel if you were to look at your stuffed animal or the person in that poster on your wall and share the good news in this song with them? Or to sing while bouncing from one foot to another?" In this way you are directing their attention to productive options, and you are doing it in steps, i.e., with a suitable dosage so they are not overwhelmed and can find a successful route.

## Dance/Movement Therapy

**Dance/Movement Therapy**, not to be confused with physical therapy, is a branch of psychotherapy that uses movement, our first language, "to promote emotional, social, cognitive, and physical integration of the individual, for the purpose of improving health and well-being" (American Dance Therapy Association). Dance/Movement therapy allows for revealing and processing emotions and accessing different ways of moving through life. This work also may include playing with developmental movement patterns — those that humans experience from birth through crawling, walking, and more. Access to an array of possibilities is the goal; as activist and dance movement therapist Amber Elizabeth Gray states, "Every human being has the right to inhabit their body in the way they choose."

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"Every human being has the right to inhabit  
their body in the way they choose."

— activist and dance movement therapist  
Amber Elizabeth Gray

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Again, although voice teachers are not therapists, elements of the movement patterns elucidated by figures such as Rudolf Laban (Laban Movement Analysis), Irmgard Bartenieff

(Bartenieff Fundamentals<sup>sm</sup>), Judith Kestenberg (Movement Profiles), and other somatic frameworks can offer a window into our routine modes of being, reflected in our bodies, minds, and voices, and enhance our palette of creative possibilities. In fact, I was first introduced to Laban's Movement Analysis work in a voiceover class: for any phrase, you can apply concepts like effort and shape of gesture, which affect attitude and physicality of characterization, as well as vocal quality and expression. As you embody different characteristics, notice what is most easily accessible and what is challenging. Ideally we do not want to be stuck in one movement pattern (bound vs. free, biting vs. twisting, etc.) but to have the flexibility to move between them and thus amongst varied states of existing.

### APPLICATION:

Help your students find new approaches and colors by having them try out the same phrase in a multitude of ways: direct/indirect, strong/light, accelerating/decelerating, bound/free, with the qualities of wringing, press, flick, dab, glide, float, punch, or slash. These can be vocal attributes and/or could be accompanied by physical gestures. (You may note some similarities to the delineations in Chekov's "psycho-physical" acting approach that involves inner and outer gestures including push, pull, lift, smash, gather, throw, penetrate, tear, drag, and reach.)

For example, if you were singing the opening line of the lilting "Deh, vieni, non tardar" from Mozart's *Le nozze di Figaro*, you might try it with the indications of indirect, light, accelerating, and free; next try out direct, heavy, deceleration, and bound. Some of these may perfectly fit the mood of the piece. Others may seem highly inappropriate, but this is also revealing — either of what is less effective OR what is surprisingly useful because unexpected results often can occur, in terms of connection to breath, trajectory of a phrase, type of articulation, or commitment to an intention!

## Alba Method

**Alba Method** or **Alba Emoting**, another modality that has psychology at its core, is a form of acting training that "is a means for identifying, inducing, and regulating genuine emotion through conscious application of patterns of breath and muscle tension organic to basic emotions. It was initially aimed at actors and acting teachers looking for alternatives to using personal memories or other indirect means to enhance



emotional expression in performance . . . The method identifies six basic emotions — anger, joy, sadness, fear, tenderness, and eroticism — which blend to create the full range of human feeling, as well as the physiology of emotional calm (neutrality).” ([albamethod.com](http://albamethod.com))

Alba Method work has drawn my awareness to breath patterns, facial expressions, and body posture, enabling me to identify habitual tension as I move through life and to recognize reactions occurring in students’ bodies — for example, held breath, fixed eyes, and a tight back as in fear, or a downward gaze, inward expression, and bodily deflation on exhalation as in sadness. It becomes apparent when one is gravitating to a particular pattern throughout each day, for example when stuck with worry inside one’s head, and it becomes possible to intentionally shift one’s state by changing eye focus, breathing blueprint, and how one is holding one’s self.

Although only certified teachers are permitted to guide others through this work, and those practicing it have specific steps of what they are allowed to practice according to their level of facility, I would highly recommend attending workshops, not only for the acting benefits but for the impact on everyday life. In the meantime, you could start noticing the type of eye focus you see when people are angry vs. when they are looking at someone or something with tenderness — both are directed outwardly, but they are very different. You might also observe the downwardly- and inwardly-directed focus that occurs when you encounter sadness and the loose or random focus that happens with joy.

#### APPLICATION:

When students are singing with a glazed-over look, or when you are at a funeral and are sad but need to sing, try looking directly at an object at eye level or above. Truly see the colors and textures and gaze at it pleasantly. Breathe in and out evenly.

## Sound Healing

**Sound healing** involves the use of sound produced by voices, bowls (crystal or metal), gongs, tuning forks, drums, shakers, and so forth to alter brain wave and body states. Have you ever been to a concert where the sound felt like it was reverberating through you, and you were swept up by the energy of the crowd? That sense of connectedness with the vibrations in the music and with other people has to do with resonant frequencies and entrainment: the phenomenon in which our brains,

breathing, heartbeats, and movements begin to sync. Music does not simply evoke moods, it provokes them, and “being on the same wavelength” is not just a figure of speech.

Sound healing can occur with people lying down or sitting and listening to vocalizations or other sustained sounds, often directed toward various energy focal points, called chakras. Since sound healing can induce an extremely blissed-out mode (Theta brain wave activity), I have found it to be an extraordinarily useful alternative for people who are restless during silent or breathing-based mindfulness activities. (You do have to find a style that is appealing to you: for example, I prefer real instruments to electronic sounds and practitioners who are genuinely immersed in giving and receiving sound to those who behave performatively.) Sound healing also can occur when you are singing, toning (sounding on “om” or another phoneme), or humming yourself; when you do this you are stimulating your vagus nerve; this is the longest nerve in the body, connected to muscles involved in vocal production and almost every single organ. Sounding practices activate your parasympathetic (rest and relax) nervous system and therefore beneficially affect breathing, digestion, and more.

In addition to the aforementioned advantages, sound healing sessions have reminded me of the importance of acceptance and play. There is no judgement — whatever sounds happen to come out are valid. We can tune into ourselves and express our inner voice, as well as listen to others and to our surroundings, responding flexibly. Teaching voice in the western world we often focus on crafting a finalized, polished sound product, but centering our attention on the *feeling* of sounding itself in any moment can be revelatory.

#### APPLICATION:

**Body Scan/Chakra Cleanse & Vocal Function Exercise:** this combination vocalise allows you to warm up, check in with your body, and clear your energy centers. Most people notice a feeling of relaxation, as well as easier access to notes through the transitional areas of their voices.

Imagine that your legs are roots. Feel like you could inhale with gentle expansiveness from around the area of your tailbone (root chakra), then release air to allow an “uh” to happen on a comfortable low range pitch (typically C), sustained for a few seconds without any strain or force. We aren’t going after a particular sound but rather the soothing, unimpeded feel of airflow → sound. Next, imagine the expansiveness of

your root chakra followed by your pelvis (sacral chakra), from which emanates an “oo” on a D. Then while you imagine root, sacral, and bottom of ribcage (solar plexus chakra), intone “oh” on an E. Next while you imagine a connection to the preceding chakras and the middle of your ribcage (heart chakra), allow “ah” on an F to release, followed by the throat (throat chakra) – “aye” on G, forehead area above nose (third eye chakra) – “ey” on A, above the top of the head (crown chakra) – “ee” on B, and feeling a connection from the ground throughout your body and out the top of your head, returning to “uh” in the original low octave of C.

## Energy Work

**Energy work**, which is often part of sound healing, opens us up to all available possibilities and encourages us to trust our intuition. Everything in the known universe is made of energy, the building blocks for everything. My first introduction to this work was the idea of visualizing pre-audition nervous energy as black smoke exiting on the exhale through the bottoms of my feet and dissipating into the earth. I then could imagine filling back up with light as I inhaled and discharging the unwanted smoke-anxiety on each exhalation.

### APPLICATION:

To clear and recharge between students or to prevent others’ criticisms or negative attitudes from affecting you, envision light extending past your body in the form of a golden egg. You might see if you prefer a different color or image, such as a bubble, cocoon, force field, bouncy structure, or waves that flow or radiate outward.

Many other modalities have influenced my work. From Kristin Linklater’s voice work I have incorporated the concepts of consistency and freedom, and I have enjoyed having new students draw on the outline of a person where their voices feel trapped and then letting them make an air sculpture of how their voice currently feels and how they would like it to feel. From speech and singing voice rehab and from myofunctional tongue and cheek work, I honed the skill of hearing even a hint of tension in the onset of sound, realized that is always useful to return to fundamentals, and learned details of coordination and training that I never would have otherwise. CranioSacral massage and myofascial colleagues have taught me self-massage and calming techniques such as putting your

fingers in your ears and pulling them slightly out to the sides, then diagonally downward, then up like elf ears. Alexander Technique and Feldenkrais Method®, body mapping, yoga, acupuncture, visceral manipulation, and more have been a part of my journey.

I will conclude this compilation by mentioning Pilates, a mindful movement practice that has been of tremendous assistance to my own core and pelvic floor awareness, strength onstage, and falling-related injury prevention in real life. For many, [Pilates](#) conjures worrisome cues such as “pull your belly button to your spine and hold it”; although I have unfortunately encountered this form of inflexible instruction (as well as neck tension and abdominal/pelvic floor tension issues that affect the responsiveness of the vocal instrument), I also have worked with incredibly sensitive instructors (particularly with [Balanced Body®](#) training) who encourage only the degree of tone that occurs in normal exhalation: this provides sufficient transverse abdominal and other muscular engagement to protect for most movements aside from spinal extension. Amongst the Pilates teachers and participants I have taught, the consistent phenomena I have noted have been an adeptness with centering and directing one’s own attention, an incredible cognizance of subtle bodily changes, and the capacity to integrate new ideas quickly, especially related to breath support.

Although the modalities discussed in this article may be diverse, each of them leads to enhanced discernment in the form of improved exteroception (external — our five senses), proprioception (our sense of self in space and during movement), and interoception (internal — our breathing, emotions, etc.). Ultimately this means more available options for comfort and change.

I encourage you to continue exploring, to find what is most useful to you and your students, and to enrich their experiences as comprehensively as possible. In the springtime, the image of a garden comes to mind, filled with lush foliage and multicolored flowers: it can be amazing to encounter a variety, and we also may prefer certain colors or types. If you display numerous offerings, you and your students will be able to build a bouquet that best suits them. Everything may not be appealing, but exposure can let them know the possibilities that are out there; you never know what will unleash a slew of self-discoveries!

I look forward to nurturing new seeds by furthering my investigation of Authentic Movement, Body-Mind Centering®, interpersonal neurobiology, and more. I urge you to be curious and wish you all the best in your journey toward functionality and freedom; acknowledging your full selves; understanding the

profound links between psychology, physiology, and pedagogy; and gaining deeper awareness and adaptability as singers, teachers, and human beings.

For links to resources and practitioners, visit [mastrianstudio.com/resources](https://mastrianstudio.com/resources).

**Dr. Stacey Mastrian** is a soprano, voice teacher, functional anatomy facilitator, and diction coach who empowers her students to make lifelong changes through holistic, client-centered learning that focuses on healthy minds, bodies, and voices — a process which she calls *Endogenous Education™*. She has been a NATS Intern, a Fulbright fellow to Italy, and has sung

around the globe at venues such as Carnegie Hall and Lincoln Center in New York, the Kennedy Center in Washington D.C., the Konzerthaus in Berlin, and Teatro La Fenice in Venice. Mastrian has taught at American University, Gettysburg College, Peabody Conservatory, and University of Maryland. She is the founder of *Mindful Vocal Engineering™*, *Singing with Ease™*, *Sounding the Voice Within™*, and *Vocal Freedom for Life™*, and she currently teaches privately and as guest clinician for masterclasses and workshops worldwide.

Mastrian is a certified Franklin Method® Level I Movement Educator (Level II in progress) and a Lower Back and Pelvic Floor Trainer but has not received endorsement compensation from any of the parties mentioned.

## UPDATES



**Diana Allan**  
President



**Carole Blankenship**  
Past President



**Alexis Davis-Hazell**  
President-Elect



**Alisa Belflower**  
Vice President for Auditions



**Nicholas Perna**  
Vice President for Outreach



**Torin Chiles**  
Vice President for Membership



**DeMar Neal**  
Vice President for Workshops



**Randall Umstead**  
Secretary/  
Treasurer

## 2022 National Election Results

The National Association of Teachers of Singing has elected officers for the 2022-2024 term and will install the leadership team during the organization's biennial business meeting on July 6 at the 57th National Conference in Chicago.

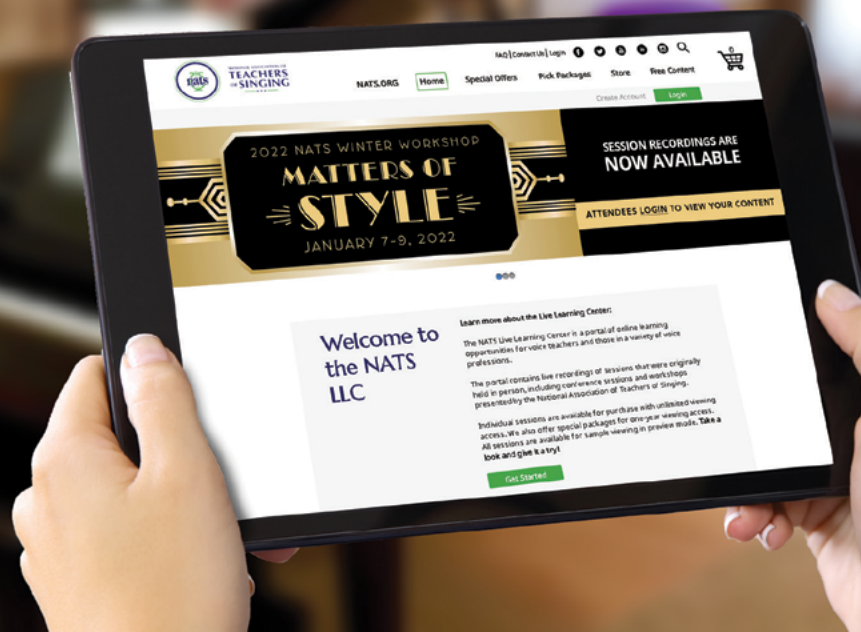
Newly elected officers include President-Elect Alexis Davis-Hazell, Secretary/Treasurer Randall Umstead, Vice President for Auditions Alisa Belflower, and Vice President for Outreach Nicholas Perna. Reelected for second terms are Vice President for Membership Torin Chiles and Vice President for Workshops DeMar Neal. Diana Allan was installed as president-elect in 2020 and also will be installed as the organiza-

tion's president in June. Carole Blankenship will serve on the board as immediate past president.

"NATS is fortunate to have so many talented professionals in our organization," Executive Director Allen Henderson said. "I have full confidence that these elected officers will lead this organization forward with great conviction, talent and dedication to serving the NATS membership. The NATS staff and I are thrilled to work with these individuals for the next two years as we set forth on our continued path of success."

[Read more.](#)



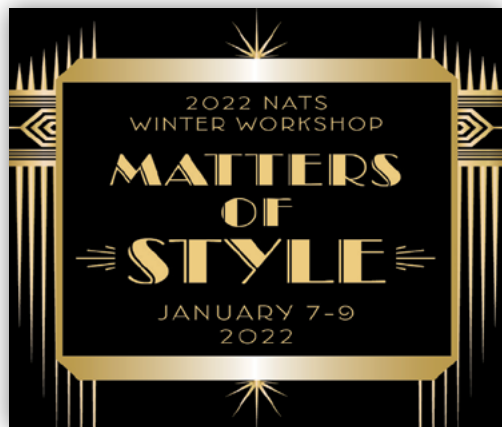


Studio photo courtesy of VOIX DE VIVRE.

## Missed the 2022 Winter Workshop?

It's not too late to see what the excitement was about! Packages are now available for purchase.

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



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

## 2022 NATS Winter Workshop Limited Time Offers

Full Conference Package  
\$199 Members | \$229 Non-Members

Pick 20 Package  
\$139 Members | \$169 Non-Members

Pick 10 Package  
\$79 Members | \$99 Non-Members

REMINDER to our 2022 Winter Workshop attendees

All 2022 Winter Workshop registrants have received an email providing FREE access to all of the session videos until July 31, 2022.

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

To access the NATS Live Learning Center, please visit [nats.sclivelearningcenter.com](https://nats.sclivelearningcenter.com)

## Transitions: Wendy Jones — A Pandemic Shift to Creative Freedom

*In 2021, NATS member Wendy Jones had a sudden revelation that she wasn't living the life she wanted at all. She traded academia for a quiet desk in the corner — a day job in a medical office that gives her evenings and weekends free for performing, composing, recording (and, yes, also some teaching!). Inter Nos Associate Editor Cynthia Vaughn recently interviewed Wendy about this life changing transition.*



Wendy Jones

**What was the “aha moment” or the circumstances that made you step back and go in a different direction? Did the pandemic have any influence in your decision?**

I quite suddenly realized that wasn't the life I wanted at all. It took a pandemic to discover who I really was and what I wanted.

The pandemic absolutely gave me insight and moved the needle for me. For years, I had been chasing the dream of a full-time position at a university. But as we moved online and I participated more in workshops as an attendee and presenter, labored over my ensemble, graded papers, taught lessons, attended faculty meetings, etc. I really grew dissatisfied with how much time I was putting into work and how little I was getting back. It's never been about money for me but at some point, I realized I was sitting at the computer for 12-14 hours a day, and for what? I was missing time with my partner, who was home, missing time with my pooch who waited patiently under my desk for hours each day waiting for me to play with him, and I had no great paycheck or benefits to show for all my hours spent working. I realized if I was ever to become full-time faculty, I might be compensated better, but I would probably have even less time for myself as I would be expected to continue these types of pursuits along with attending student recitals and advising. And that prospect filled me with dread. I quite suddenly realized that wasn't the life I wanted at all. It took a pandemic to discover who I really was and what I wanted. I realized that time spent with people that I love, and neighbors (who I had

never had the time to meet and interact with until we were stuck at home) filled me more than these endless hours of teaching, grading, rehearsing, etc. Once it was announced that school would go back to in-person lessons and classes, I realized I didn't really want to go back because of the aforementioned reasons, and I no longer wanted to spend three hours a day on the road commuting. One school I taught at could only offer me two students this past fall instead of

12 plus the jazz ensemble I had directed, and I took it as a sign. The universe was telling me to move on and I did. I've done it before, and it's always been good for me to change things up.

**What are you doing now? How is this fulfilling your goals and improving your life?**

I am now working in a medical office doing scheduling and learning billing and coding. Honestly, it's not exciting in the way that music and theatre are, but I do have a desk in a private corner where I can quietly complete tasks and do my part to make patients welcome and safe in our practice and that fills something in me. I also have dreamy hours and benefits, and I work for a company that cares for its employees and their health and wellness. I truly feel as if this is the right thing for me right now and am filled with gratitude. I work half-days on Fridays (except for the Fridays when I am off) and have evenings and weekends free which leaves plenty of time for gigging, composing, and arranging — which is what I really feel drawn to these days. I no longer want a job that I have to think about during the evenings and weekends. I want a job that allows me to clear my mind completely when I am home for my creative pursuits . . . and I have that now.

**What doors are open to you now that you have shifted away from academia as your primary teaching focus?**

I have time to focus on *my* music. I have much to learn as a composer, arranger, and have plenty of room to grow as a commercial music singer. Now that I have my evenings and weekends back, I can develop these skills. I recently published my first a capella jazz vocal chart and have been writing and arranging for a jazz recording project of my own. I'm also gigging

more, and I can finally focus on what Wendy truly wants and needs to survive *and* to live with joy.

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NATS had been such an important part of my development, and it was important to me to give back.

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### Tell us about yourself and your history with NATS

I was active in NATS as a student. NATS was great for me as I am a goal-oriented person and getting ready for those auditions each year kept me working hard. I took part in the NC NATS Chapter and Region Auditions through undergraduate and graduate school (they didn't have a national level when I was a student). Then, a few years after I finished graduate school, I was first-runner up in the NC NATSAA competition. NATS had been such an important part of my development and it was important to me to give back, so five years ago I threw my hat into the ring to serve on our board. I'm finishing up my final term as President of NC NATS right now having served a year as secretary, two years as VP/Auditions Chair, and two years as President.

### How do you see yourself serving NATS with your new focus?

I'm still highly motivated to see commercial music taught in academia. I've taught at a couple of schools where I basically served as the "pop" teacher in a classical program, and I want to see academia have the courage to look at their commercial voice programs and recognize what that program needs to truly serve students. Over the years, when I was getting hired at different universities to teach commercial music, I was told by full-time faculty that they could teach the commercial students but "I just don't know the rep" (which is basically the ONLY reason they needed me I was told) and that jazz is "basically musical theatre." Both of those statements infuriate me and insult the music because there is so much more to it than that. But the statements *also motivate* me to do what I can to teach teachers the difference. Those of us of a certain age weren't taught commercial styles when we were in school so I can't blame university teachers for their lack of knowledge. I want to help educate our teachers on commercial music and in particular, jazz. I am hoping that I can do that through my continued involvement with NATS. I've also been a mentor teacher with the NATS Mentored Teaching program for the last two years and have **ADORED** my time with those young teachers. I hope I can continue that work with NATS too.

**You mentioned that you are taking fewer 1-1 private students. Do you see yourself teaching group classes in jazz or commercial music? Do you see yourself serving as a clinician or master class teacher?**

I have recently given some clinics/master classes at universities on singing commercial music and would like to continue doing that. I have retained a couple of students who are focusing on jazz vocal studies — mostly online so it's perfect. I would love to do an online class for jazz. I have been thinking about that for a couple of months. I just need to think about just how I might do that and what the content would be. Now that we can do things online, I could open it up to interested persons outside of my town.

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There is no shame in changing direction and if you do go back, you go back with a new set of skills and knowledge.

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### What would you say to someone else who is considering a shift like this?

Don't be afraid to change it up! Honestly, what if I decide I hate what I'm doing in a year or five years and want to teach again? Are there voice police out there that are going to tell me I can't change direction again? Of course not! When I was first getting ready to move to NYC I worriedly asked a friend, "What if I don't like it, and it's not for me? What will I do?" She said, "Well, you can always move back." That stays in my head: You can always move back. There is no shame in changing direction and if you do go back, you go back with a new set of skills and knowledge. As far as I'm concerned, that's a win-win no matter how it turns out.

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**Wendy Jones** is a vocalist, composer, arranger, and producer, and has appeared on stages from New York to Tokyo performing with artists such as NEA Jazz Master Jamey Aebersold, legendary jazz guitarist Howard Alden, jazz violinist Christian Howes, the Page Brothers, and Crystal Gayle. In addition to singing with her own jazz quartet, she is a frequent featured vocalist with big bands and jazz orchestras. As a professional actor, Jones has appeared in leading roles on the stages of many prominent theatres throughout the U.S. Jones also has appeared as a soloist with symphonies. She received bachelor's degree and master's degree in voice performance from Appalachian State University, and in 2015, she participated in the NATS Mentored Teaching Project with Matthew Edwards as her mentor teacher. She is a member of the National Association of Teachers of Singing, The Recording Academy, the Jazz Education Network, ASCAP, and Actors' Equity.





# NATS CHAT

## 2022 SEASON

**7-8 P.M. ET**

(6-7 P.M. CT; 5-6 P.M. MT; 4-5 P.M. PT)

*Season presented by Inside View Press*

NATS Chat invites participants to network and discuss various topics in an online webinar. Sessions are often held the second Sunday of each month of the academic year. The host and coordinator for NATS Chat is Kari Ragan.



### APRIL NATS CHAT

**Topic:** Singing Voice Specialist: Controversies and Collaboration

**Guests:** Peggy Baroddy, Marci Rosenberg, and Leda Searce

**Date:** Sunday, April 10, 2022 at 7 p.m. ET

The importance of the voice team in caring for a singer with an injured voice has become more accepted in the past couple of decades. There remains ongoing discussion, sometimes controversial, about scope of practice between the speech language pathologist and voice teachers in caring for this population of singer. This NATS Chat will facilitate an open examination between those in the field wishing to further the conversation.

Co-hosted by The Voice Foundation.



### MAY NATS CHAT

**Topic:** Black American Music Voice Pedagogy: What Voice Teachers Should Know

**Guests:** Alison Crocket and Trineice Robinson-Martin

**Date:** Sunday, May 15, 2022 at 7 p.m. ET

Black American music is at the root of all American popular and folk music styles and remains influential in popular music styles around the world. However, there are very few available resources that discuss Black American music styles, performance practices, and voice pedagogy specifically for voice teachers. Folk-based music styles within Black American music genres represent musical extensions of Black cultural expressions. The tones used, and the approach to singing, are direct extensions of emotional, animated speech; colloquial expressions; and regional dialects. To really understand a singer's use and approach to the various sound and style characteristics found in Black American folk-based music styles, one must understand the culture the music represents, and the function music has a cultural expression, and cultural pedagogic principles related to its study.



Register and view schedule at [NATS.org](https://nats.org).

Watch past chats on the [@OfficialNATS](https://www.youtube.com/OfficialNATS) YouTube channel.

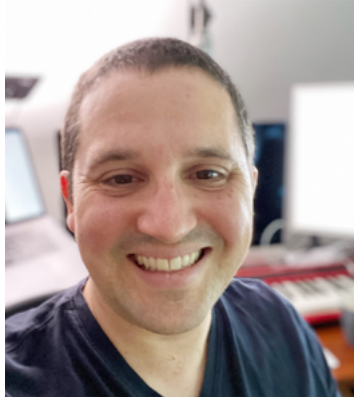
# Is Real-Time Online Music Making Easy Yet?

A first look at FarPlay and SoundJack Lite

by Ian Howell

## Introduction

The COVID-19 pandemic forced many segments of the music performance and education communities online. This happened at a time that most participants were ill equipped to do so, in terms of both technology and knowledge of best practices. It quickly became clear that simple solutions were not professional, and professional solutions were not simple. Challenges to a seamless user experience remain surmountable, but this means they must be surmounted. This article explores two apps in their public beta phase, FarPlay and SoundJack Lite. While challenges remain to using high quality, peer to peer connections between musicians, these two apps represent a significant move toward ease of use and quality of experience.



Ian Howell

## A Brief History of (This Incredibly Challenging) Time

From the start of the COVID-19 pandemic, it was clear that those who needed high-quality, low latency telecommunications solutions the *most* were the *least* likely to have access to them. In terms of hardware and software, yes, but also in terms of knowledge. Musicians and music teachers, even those in contemporary or commercial music programs, are rarely taught the basics of audio signal chains, how audio is converted from an analog to digital signal, or how to manage that digital audio within a computer. And this is dwarfed by how little we understand about how networks and the Internet work.

During the pandemic, many helped to support their immediate communities to use technology as effectively as possible to teach and collaborate. It is sobering that the single most common tech support call I fielded was from a user who had forgotten to turn on the phantom power to their microphone. Not some complex adjustment of a hidden buffer; they forgot to turn on the mic. At most schools, the technology departments are in the service business. They record recitals, keep the Wi-Fi running, and make sure that projectors and speakers are set up for classrooms, but at many schools, their

main goal is not to educate. For the most part we do not teach people how to succeed with digital audio. This is a problem.

## Falling Short of the Ease of FaceTime

The desire for a simple solution in a box with a big green GO button was strong from the start of the pandemic. Perhaps it is a testament to how well some consumer technologies work that we expected everything to function without much effort on our part. FaceTime on an

iPhone is remarkably human proof, but it also bakes in multiple compromises. Apple's most elegant and user-friendly products embrace those tradeoffs. Their professional products do not. They are as complex and user-unfriendly as anything else out there. But this is because professionals take the time to learn their tools.

Those teaching, studying, and practicing music during the pandemic experienced a strange mental split. Their violin may have cost thousands of dollars, and they may consider the value of putting in years to understand it obvious, but no one wanted to *learn* how to make online collaborations work well. People who had spent a lifetime working at the mind-bogglingly complex task of playing a piano felt that they would never be able to learn how to use technology more complex than their phone.

What is the next phase of low-latency, real-time online collaboration tools? Are we to the point that a range of options exist to serve both power users interested in professional features and also novices who just want to make a connection and play? Perhaps. At minimum, with the public beta phases of two new options, we are closer. This multimedia essay will explore FarPlay ([farplay.io](https://farplay.io)) and SoundJack LITE ([soundjack.eu/sjl](https://soundjack.eu/sjl)). They offer different features and may be appealing to different populations (even different students of the same teacher, depending on individual limitations). Both are still in development, and I suspect this article will be out of date by the time I publish it. But both work now, are free to use, and everyone should know about them.



## Intrinsic Challenges, Or Things For Which There Is No (And May Never Be A Big Green Go Button)

Before walking through what these two options *can* do, it is important to point out a few absolute limitations associated with real-time collaborative apps. Anyone who suggests that they have completely solved these problems is most likely trying to sell you something. I will briefly unpack each issue below, but they are: (1) no matter what, some routers will try to block your data, (2) Windows OS does a terrible job at handling audio at a system level, and the best (fastest / highest quality) experiences require external hardware. (3) the speed of your connection (latency) and the quality of the audio tend to vary inversely.

## Routers, or Things your Teenager Can Do That Seem Impossible to You

Your home router, sometimes the same as your modem and sometimes not, serves two functions for your home network. (1) It takes a single stream of data between your house and Internet provider and splits it so that each of your internet enabled devices can connect to the outside world, and (2) it protects all those devices from the outside world. Unfortunately, the way in which it protects you is problematic for the fastest data transfer protocol used by low latency apps (UDP packets sent directly between computers). In most cases, neither FarPlay nor SoundJack require changing settings in your router. This has always been true, even for the fully featured version of SoundJack. However, please do keep in mind that you will likely always encounter someone you want to work with whose router will be a problem. This could be because their home router's security setting is set too high or because they are trying to connect from a more complex network (common on college campuses). Without purchasing a custom router with an open firewall by default, or manually creating what is known as a port forwarding entry in your router (which sounds harder than it is), no one can guarantee that everyone will always have access to the fastest possible connection using a peer-to-peer app. Most people most of the time, yes.

## Windows OS is Generally Bad at Handling Audio

I know that many people, especially those who have purchased Windows OS instead of macOS computers, argue that anything a Mac can do can be done with Windows for less money. Maybe this is true for some aspects of comput-



ing. For low latency audio applications this is not true. This is because Microsoft abdicated the responsibility to build professional audio drivers into the operating system. Yes, the default audio drivers in windows function, and in an app like zoom, a built-in microphone on a Windows laptop will transmit your voice. However, it does so with several limitations. (1) the default audio drivers do a worse job of digitizing the analog sound wave. This means a potential loss of fidelity. (2) the default audio driver may not make full use of the dynamic range available in digital audio. (3) the default audio driver does not work at low latencies.

The process of converting an analog sound wave into digital audio is a process of representing a continuous change in pressure with a series of data points. Digital, in this case, refers to these separate points, much like the separate fingers on your hand are called digits. In digital audio, these data points are called samples. The built-in drivers on windows require that you accumulate a large number of these samples in a buffer (think of a buffer as a waiting room for digital information) before that larger chunk of samples is sent off to your application. This adds time, as you are literally waiting for new samples to fill up the waiting room before they are sent off on their way. The default windows drivers require a large buffer, which adds a significant delay.

Industry has come up with a solution for this issue and most professional or prosumer audio interfaces designed to work with the Windows OS offer what is called an ASIO driver. ASIO drivers do function at extremely low latencies. However, two problems persist. First, not all devices, especially built-in or USB microphones, offer the option of an ASIO driver. Second, one of the core features of this type of driver is something called



exclusive control mode. That means that if you're ASIO audio interface is being used by one app on your computer, it will not function at the same time with another app. Provided you have a nice enough audio interface, there are workarounds for these challenges. But they are absolutely workarounds and require troubleshooting and maintenance.

By contrast, the default Audio drivers on a macOS Computer are professional quality. This means that if you use the built-in mic or a USB microphone and the manufacturer did not write professional ASIO drivers for it, you will automatically be able to reach lower latencies on the macOS computer than you could ever get on the Windows OS computer. Can a Windows OS computer be set up to meet or exceed the audio latency and quality of a macOS computer for less money? Maybe. But not for a casual user.

## You Must Choose: Highest Possible Audio Quality or Lowest Possible Latency

I mentioned above that low latency apps use something called a buffer, or a waiting room for digital audio samples. These apps all function along these lines. Typically, an app uses several buffers. Each could increase or decrease Latency. Additionally, we must account for the inherent latency of the network that connects the user's computers. The smaller the size of the buffers, the faster the process that replenishes those buffers. More processes within your computer per second requires greater computing power. No matter what, the faster you attempt to run any low latency app, the more likely that the computer will slip. When it fails to keep up with the processing demands, you will hear clicks, pops, or garbled sounds. There is always a setting that is as fast as the connection can be made and still sound perfect. There is also more than one workaround that allows you to capture high fidelity audio at a higher Latency while simultaneously collaborating at low latency. More on that below. Some users will always choose to accept occasional pops and clicks in return for lower latencies. We should not be confused about the purpose of these apps. The fact that the settings allow one to create a slightly degraded sound is a feature, not a bug. Do not compare them directly with apps designed to only transmit perfect audio at higher latencies.

## FarPlay and SoundJack Lite

Both FarPlay and SoundJack Lite offer exciting and relatively simple ways to connect online in real time. They are both feature rich, despite their simple user interfaces. They both remain under active development, and I would expect more

features and potential bug fixes to roll out over the coming weeks. Which is right for you? Honestly this may depend on your circumstances. Although SoundJack does offer the option to port forward your router, both SoundJack Lite and FarPlay are intended for a user base who does not want to have to think about it. You may find that one app allows traffic while the other is blocked, and this may differ between collaborators. If you have a normal home router and either a macOS computer with or without an external audio interface, or a Windows OS computer with an external audio interface (with ASIO drivers), I expect one or both apps to allow you to connect to a similarly equipped collaborator in a short amount of time. To learn more about each app, please see the feature comparison lists below, watch the first look videos for both [FarPlay](#) and [SoundJack Lite](#), and download the apps.

## Getting Started with FarPlay

To get started with FarPlay, go to [www.farplay.io](http://www.farplay.io), click on the download button, and select the appropriate version for your operating system (Figure 1). Once you download the file, install it according to your operating system. Note that on a macOS computer, you will have to right-click and select "open" as FarPlay is not downloaded from the Apple App Store. On a Windows OS computer, you will have to open the downloaded file, extract the contents, and then launch the app from the application file in that folder. Windows will attempt to block the installation, you will click "more info" and "run anyway."

The interface is clean and simple. You will be prompted to enter a temporary name. To start a call, either open a new session or join someone else's (Figure 2). FarPlay generates a unique session identification code that you share with your collaborator outside of the app. Once in the session, the interface is divided into logical sections (Figure 3). At the top is a color-coded sound level meter indicating your microphone level, a volume slider that adjusts how much of your own sound you hear in your headphones, and a selector to determine how many channels of audio you will send. Below that is a similar section that shows your collaborator's microphone level and a slider to adjust their volume in your headphones. Further down is a latency / quality slider. Move it fully to the right for the highest quality audio and highest latency. The further to the left the lower the latency but the more likely you are to hear clicks and other artifacts. FarPlay offers a suggested range in green and displays the latency in either milliseconds, feet, or meters. Below this section is where you select your microphone and headphones (necessary to start your call). Note there is no echo cancellation. This requires either headphones or a strategic

arrangement of microphones and speakers. While more advanced features are available, that is all most users will have to know to get started.

## Getting Started with SoundJack Lite

To get started with SoundJack, go to [www.soundjack.eu](http://www.soundjack.eu) in the Chrome Browser (note that Safari does not work), click on the download button (Figure 4), and select the appropriate version for your operating system. Once you download the file, install it according to your operating system. Note that on a macOS computer, you will have to right-click and select “open” as SoundJack is not downloaded from the Apple App Store. On a Windows OS computer, you will have to open the downloaded file, extract the contents, and then launch the app from the application file in that folder. Windows will attempt to block the installation, you will click “more info” and “run anyway.”

Once the SoundJack app is running, return to your Chrome Browser window and select “SJ-Lite” from the menu of [www.soundjack.eu](http://www.soundjack.eu). You will be prompted to enter a temporary name. You will share this name with your collaborator(s) outside of the app to make your connection(s). The interface for the app is *this webpage* (Figure 5). The SoundJack app is *absolutely necessary* but operates in the background. Along the left side of the interface, you will select your microphone and headphones, select from among four latency settings

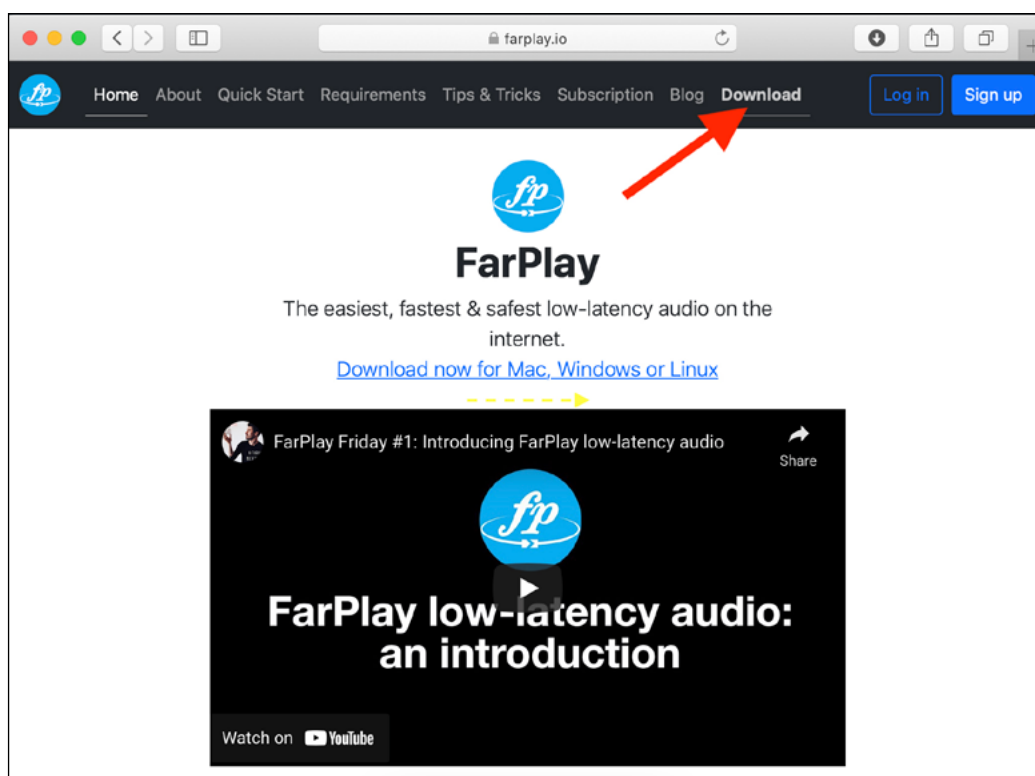


Figure 1. The FarPlay website. Note the link to download the app.

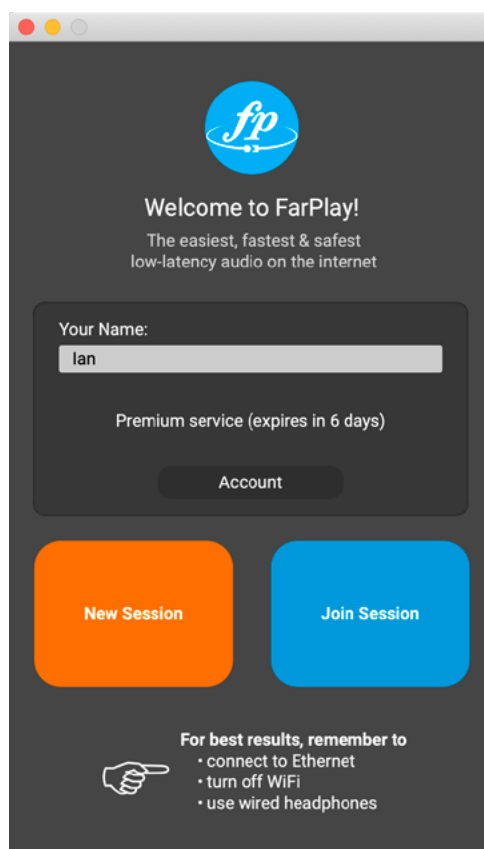


Figure 2. The landing screen of the FarPlay app.

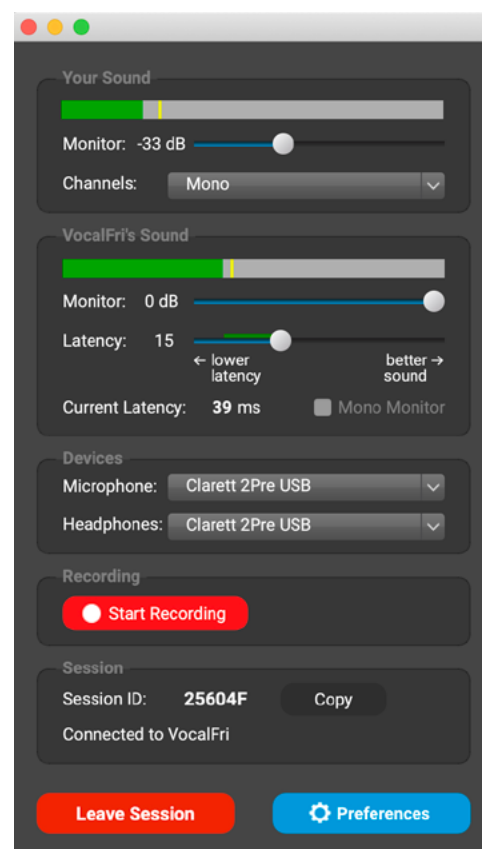


Figure 3. The FarPlay app after creating or joining a session.

(most users will find either “moderate delay” or “low delay” to work the best, and choose whether to send mono, mono mix, or stereo audio. Below that you will find a color-coded sound level meter indicating your microphone level and a volume slider that adjusts how much of your own sound you hear in your headphones. Note there is no echo cancellation. This requires either headphones or a strategic arrangement of microphones and speakers. If you check “send video” below that, you may turn on a video feed (currently limited to macOS computers).

To start a call, click the “+ add player.” Enter the name they chose, and Sound-Jack will open the connection. Their name will appear, as will a slider to adjust their volume and a color-coded meter to show their level (Figure 6). Note that beside their username you will find both a latency in milliseconds and a color-coded indicator of the quality of the connection. SoundJack Lite will seek to optimize this connection by increasing or decreasing the value of this indicator. Green is best, followed by yellow and red. If this indicator flashes red, give SoundJack Lite a few seconds to automatically adjust. While more advanced features are available in the full version of SoundJack, that is all most users will have to know to get started.

## Conclusion

Neither the music education nor music performance sectors have truly wrestled with the question of whether technology has a significant role to play in transmitting our art form. For some, fading concerns regarding the pandemic means a return to what music education has always been: four walls, a teacher, and a closed door. Similarly, it should give us all pause that almost no arts organizations successfully transitioned to profitable

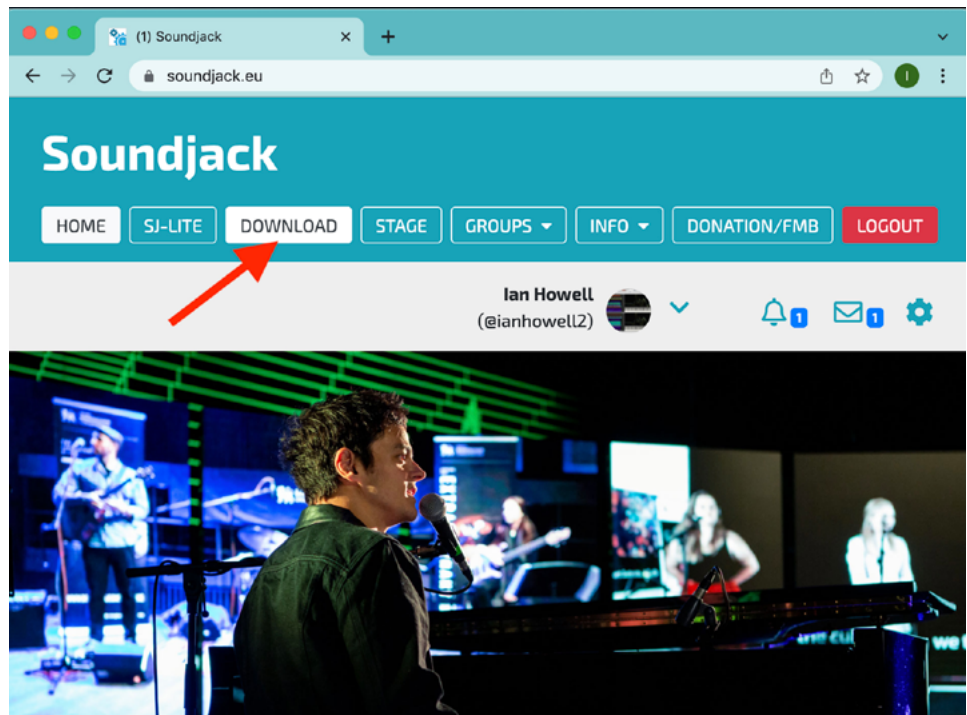


Figure 4. The SoundJack website. Note the link to download the app.

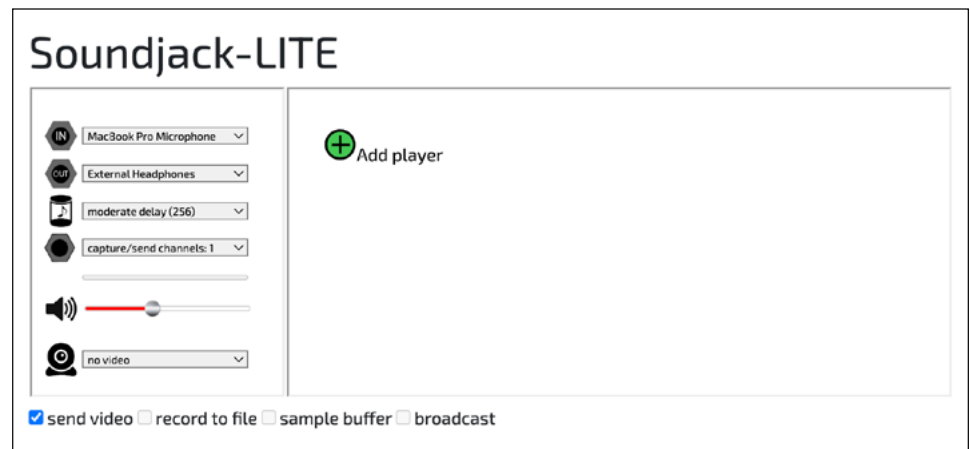


Figure 5. The SoundJack Lite web interface. Note that Safari is *not* supported.

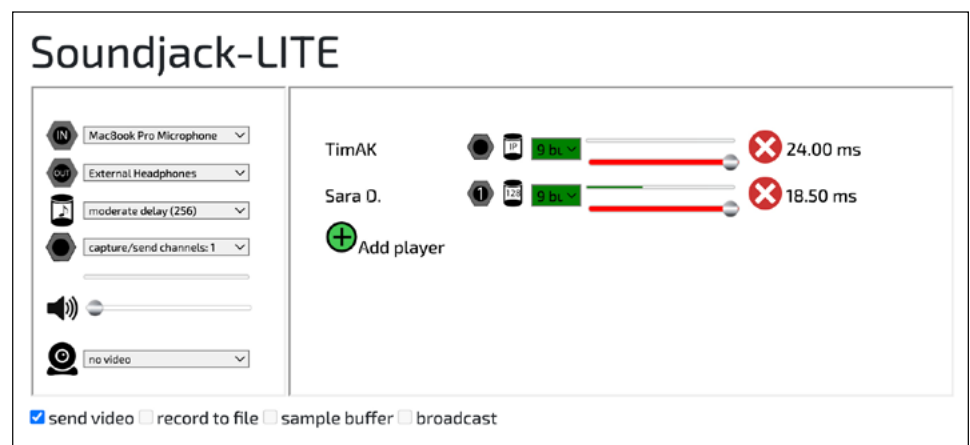


Figure 6. The SoundJack Lite web interface once connected to other users.



online models over the past two years. I would challenge those in the position to make these decisions for their institution or community to examine their own availability bias. Is the model of collaborative music making we grew up with the best, or just the one we already know? While some musicians have jumped into online music making with both feet, I suspect that most are waiting for the dust to settle before even trying. Neither FarPlay nor SoundJack Lite are completely user-proof, and both still fall short of the ease of an app like FaceTime. However, these projects are both elegant steps toward that goal and worth exploring for anyone interested in online collaborative music making. Stay tuned and check back for feature updates.

**Ian Howell** is a professor of voice and vocal pedagogy at New England Conservatory in Boston. He has sung in most major

concert halls across America, Europe, Canada, and Japan as a soloist and with the GRAMMY® Award-winning ensemble Chanticleer. He has presented original research at NATS, Pan American Vocology Association (PAVA), the Voice Foundation, and the Society for Music Perception and Cognition. He is published in the Journal of Voice, the Journal of Singing, Classical Singer, and VOICEprints. His research interests include the intersection of human perception and the singing voice. During the pandemic he helped to technically develop and generate educational materials for high quality, low latency audio and video transmission solutions.

Howell received his doctorate in voice performance, with an emphasis in vocal pedagogy, from the New England Conservatory of Music. He earned his master's degree from the Yale School of Music/Institute for Sacred Music and his bachelor's degree from Capital University. Learn more at [ianhowellcountertenor.com](http://ianhowellcountertenor.com).

### NATS STATS

	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	2021	Percent Change from Previous Year
<b>Active Members</b>													
1st Quarter	6659	6669	6705	6682	6717	6647	6454	6435	6568	6480	6316	6658	5.4%
2nd Quarter	6870	6861	6894	6859	6869	6801	6582	6584	6694	6573	6724	6848	1.8%
3rd Quarter	7186	7171	7171	7040	7134	7012	6874	6859	6950	6859	7035	7107	1.0%
4th Quarter	7360	7343	7371	7257	7355	7191	7070	7175	7188	7077	7246	7276	0.4%
<b>Emeritus Members (included above)</b>													
1st Quarter	350	375	394	394	409	430	406	432	436	455	429	471	9.8%
2nd Quarter	346	373	391	395	409	427	404	428	436	416	429	468	9.1%
3rd Quarter	348	374	390	395	409	378	403	428	436	412	428	466	8.9%
4th Quarter	356	382	393	401	416	387	420	428	444	414	443	477	7.7%
<b>New &amp; Reactivated (included above, cumulative)</b>													
1st Quarter	268	274	257	230	306	313	327	355	308	296	329	335	1.8%
2nd Quarter	432	391	358	381	447	465	459	514	438	431	731	526	-28.0%
3rd Quarter	707	638	610	569	710	731	755	788	696	722	1053	790	-25.0%
4th Quarter	890	732	793	793	933	927	957	1114	939	945	1278	971	-24.0%
<b>Resignations, cumulative</b>													
1st Quarter	54	69	40	30	45	77	51	59	54	72	47	91	193.6%
2nd Quarter	56	97	52	51	46	78	51	59	55	73	49	91	85.7%
3rd Quarter	56	97	53	51	46	79	51	60	55	73	49	93	89.8%
4th Quarter	68	98	60	61	50	88	56	68	63	82	58	103	77.6%
<b>Lapsed Members</b>													
1st Quarter	570	874	823	934	736	875	953	869	826	895	978	778	-20.4%
2nd Quarter	504	773	744	878	712	831	911	838	799	874	920	742	-19.3%
3rd Quarter	451	723	699	851	693	788	843	789	762	823	880	716	-18.6%
4th Quarter	426	692	667	793	659	751	802	710	728	793	835	703	-15.8%



AUGUST 3rd - 6th 2022  
VIENNA / AUSTRIA

Information & registration: [www.icvt2022.com](http://www.icvt2022.com)

Wiener Konzerthaus



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Wiener Rathaus

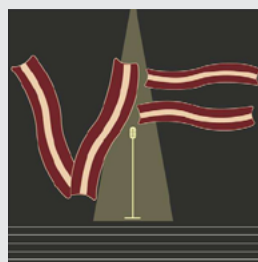
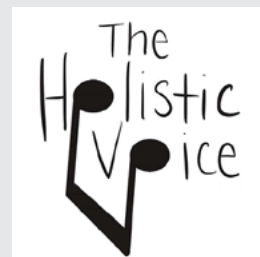
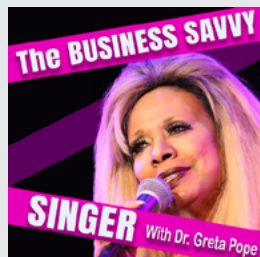


Riesenrad im Prater



FOR  
THE  
SAKE  
OF  
MUSIC

NATSCast, the official podcast network of the National Association of Teachers of Singing, has established a varied, credible and entertaining group of podcasts featuring a myriad of topics — from the business of singing to voice health, teaching singers (of course!), and even chatting with Broadway stars.



Visit [nats.org](http://nats.org) for more information.



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

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](http://nats.org).

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



## NATS Foundation merges with NATS, Inc.

Mutual arrangement strengthens commitment to growth mindset and vision

**A**fter nearly two years of thoughtful discussion, the NATS Foundation Board of Directors and the NATS Board of Directors are pleased to announce the merger of the NATS Foundation with the National Association of Teachers of Singing, Inc.

Established in 1974, the NATS Foundation and its volunteer board has worked steadily for more than 46 years to support the efforts of NATS. The foundation encouraged members to give generously, which funded named prizes, supported professional development programs, and helped with mentoring initiatives, among many other vital projects throughout its history.

“NATS leadership and all NATS members are indebted to the past work of the NATS Foundation,” said NATS Board President Carole Blankenship. “I am so grateful for the commitment of the Foundation Board and their years of service and fundraising on behalf of our great association.”

The concept for the merger came about during the NATS strategic planning process. Through comprehensive analysis of future fundraising needs with the help of consultants, both boards began discussions for a new path forward.

“The Foundation Board and I are so gratified to have had the opportunity to continue the work of Bruce Lunkley, Edward Baird, Louise Lerch, Vernon Yenne, and the many Foundation Board members over the years,” said most recent NATS Foundation Board President Brian Horne. “Through silent auctions, green Foundation pins, personal appeals to loyal NATS members, and more, a bunch of passionate voice teachers on the Foundation Board raised nearly a million dollars to support the work of the Association we all love. Now, with this final step in the Foundation’s work, NATS is empowered to move forward with fundraising professionals and the ability to support current programs, begin new programs, and plan for the exciting future that awaits us.”

A major outcome of the planning process resulted in NATS, Inc. hiring a development director, its first staff member solely dedicated to philanthropy and giving, to support the mission of NATS. This new director would be able to combine the resources of the NATS Foundation with NATS, Inc. and help champion additional philanthropic avenues moving forward.



The important work of the NATS Foundation is preserved intact as the corpus of the Foundation Heritage Fund residing within the NATS Endowment. The wishes of all past donors who designated their gifts to the NATS Foundation will continue to be honored through the merger agreement.

“As a longtime NATS member who made regular contributions to the NATS Foundation and as a former NATS Intern who benefitted early in my career from funding provided by the NATS Foundation, I am grateful for its many years of steady and dedicated leadership,” said NATS Executive Director Allen Henderson. “Dr. Brian Horne, most recent president of the board of the NATS Foundation, has provided years of volunteer leadership to ensure the foundation was well-managed and able to expand its support of NATS programs while carefully managing the assets entrusted to it. We all express our gratitude to Brian for his leadership and for managing this transition successfully.”

In addition to perpetuating the foundation’s legacy, NATS, Inc. is committed to significantly expanding its development efforts. The goal is to secure funding from a growing number of grant-making organizations and individuals aligned with the mission of NATS — *to advance excellence in singing through teaching, performance, scholarship, and research.*

Many who served on the NATS Foundation Board have accepted roles on new committees and advisory groups to continue supporting the development efforts of NATS.

“This is the next step for NATS,” said Kari Ragan, former Foundation Board member and current chair of the NATS Advancement Committee. “The NATS Foundation has laid the essential groundwork, and this consolidation of resources positions us to achieve exciting goals outlined in our strategic plan. It is gratifying to witness this transition and to develop some bold new initiatives.”

Those who wish to contribute to NATS may call the office at 904-992-9101 or [give online](#).



— ★ ★ ★ —  
National Association of Teachers of Singing

A field of top young vocalists from across North America offered thrilling performances as they competed in the 47th National Association of Teachers of Singing (NATS) Artist Awards competition on Friday, January 7, 2022.

The event culminated with mezzo-soprano Claire McCahan from Boulder, CO, winning first place, earning more than \$13,000 in cash and prizes. McCahan is a student of Abigail Nims and represents the NATS West Central Region.

CONGRATULATIONS TO



**Claire McCahan**

**FOR WINNING FIRST PRIZE  
AT 47TH NATS ARTIST AWARDS**

CONGRATULATIONS TO



**David Young**

**WINNER OF THE NATS 2022 NATIONAL  
MUSICAL THEATRE COMPETITION**



— ★ ★ ★ —  
National Association of Teachers of Singing

David Young placed first in the NATS 2022 National Musical Theatre Competition on Saturday, January 8 at the Neidorff-Karpati Hall at the Manhattan School of Music. An alum of Depauw University, Young received \$5,000 in cash and prizes. He was most recently a student of Caroline Smith and is from the NATS Eastern Region.

The competing singers performed in front of a live audience of top professionals in the music industry as well as through a livestream on the NATS website.

*Both will appear in recital at the NATS 57th National Conference in Chicago this summer!*



## 2022 NATIONAL CONFERENCE

# Advertise! Exhibit!

## 57<sup>th</sup> National Conference Rate Sheets

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

### Program Book Advertising

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

Back Cover.....	<b>SOLD</b> \$1,800
Inside Front Cover.....	<b>SOLD</b> \$850
Inside Back Cover.....	<b>SOLD</b> \$850
Premium Full Page.....	\$550 (preferred placement)
Full Page.....	\$500
Half Page (horizontal).....	\$400
Quarter Page (vertical).....	\$325

### Competition/Recital Program Covers

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

Featured Artist Cover.....	\$850
All other covers.....	\$450
(NATSAA Winner, NMTC Winner, NSA Finals)	

### Flyer Inclusion in Attendee Registration Packet

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

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

### Sponsored E-Blasts

Reach attendees by E-mail in advance of their conference arrival and let them know about you. Your sponsored message will be delivered in June 2022.

Attendee E-Blast to conference registrants.....	\$200
Student E-Blast to NSA competition participants.....	\$75



### Exhibit Space

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

Exhibit Booth (One company per booth).....	\$575
Additional Exhibitor Badge (Maximum two per booth.)...	\$250

### Exhibitor Showcase—Limited Availability

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

Premium Showcase Event—Featured event with 45-minute dedicated time slots.....	\$700
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**To reserve your space, contact us at (904) 992-9101 or [conference@nats.org](mailto:conference@nats.org) • [nats.org/chicago2022](https://nats.org/chicago2022)**





## 2022 NATIONAL CONFERENCE

# Sponsor!

## 57<sup>th</sup> National Conference Rate Sheets

The NATS 57<sup>th</sup> National Conference offers exceptional exposure to the largest concentration of singing teachers in the world. Sponsorship opportunities revolve around our most popular conference events and promotional items. Your brand will be promoted front and center before, during, and after our conference.

### Grand Sponsor .....\$10,000

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

### Gold Sponsor .....\$7,500

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

### Silver Sponsor .....\$5,000

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

### Bronze Sponsor .....\$2,500

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

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

Opening Night Reception	Two-hour reception in the exhibition hall for all attendees, students, and exhibitors.	\$7,500
President's Reception	Invitation-only event featuring NATS leaders and invited friends.	\$4,000
Leadership Luncheon	Luncheon with NATS officers, incoming officers, and staff.	\$2,500
Refreshment Break—Saturday	Beverages offered to all conference attendees during morning sessions.	\$2,000
Refreshment Break—Sunday	Beverages offered to all conference attendees during morning sessions.	\$2,000
Refreshment Break—Monday	Beverages offered to all conference attendees during morning sessions.	\$2,000
Intern Program Reunion	All past master teachers and students who participated in NATS Intern Program.	\$900
SNATS Gathering	Student NATS members, leaders and chapter advisors gather for lunch and discussion.	\$900
<i>Journal of Singing</i> Luncheon	Contributors and JOS Editor Dick Sjoerdsma gather for conversation and lunch.	\$850

### Branded Resources

Attendee Bags	Branded bags given to all attendees, student, exhibitors with conference materials.	\$4,000
Mobile Application	Branded mobile app with conference info and real-time news (90% downloaded in 2016!).	\$4,000
Attendee Folders	Document pocket envelope given to attendees; PLUS front position for your flyer.	\$1,500
Conference Notebooks	Add your brand to notebooks given to all attendees.	\$1,500
Selfie Spot Sponsor	Your brand can be added to the "Selfie Spot" that will be displayed all four days.	\$1,500

Many other complimentary perks for each sponsor level are listed on our conference page, [nats.org/chicago2022](https://nats.org/chicago2022).

## Gifts Made to the Framing Our Future Fund

April 2020 - December 2021

### ■ Investor – \$2,500 and above

**Karen Brunssen** – William Vessels Endowment, NSA Scholarship Endowment, NATS Intern Program, National Student Auditions Fund, American Negro Spiritual Competition – Dedication to Carole Blankenship, Dan Johnson-Wilmot, Kari Ragan

**Carole Clifford** – William Vessels Endowment

**Tod and Elaine Fitzpatrick** – NATS Intern Program, NSA Scholarship Endowment – Dedication to Janet Smith

**Allen C. Henderson** – NATS Intern Program, National Student Auditions Fund – Dedication in memory of Dr. Tom Teague

**Myra Hoane** – Winnifred Collier Ringhoffer Memorial Fund

**Julie and Josh Krugman** – Diversity, Equity and Inclusion Programs, National Student Auditions Fund

**Lori L. Laitman** – Mentoring Program for Composers, Art Song Composition Award

**Richard Sjoerdsma** – Barbara Doscher Endowment, William Vessels Endowment – Dedication in memory of William McIver

**Linda J. Snyder** – National Musical Theatre Competition Fund, National Student Auditions Fund, William Vessels Endowment – Dedication to Present and Past NATS Board of Directors

**Clifton Ware** – William Vessels Endowment, NATS Intern Program, Group Voice Pedagogy Award – Dedication to all my mentors and teachers

### ■ Patron – \$1,500–\$2,499

**Diana G. Allan** – William Vessels Endowment, National Student Auditions Fund – Dedication to all my students

**American Spiritual Ensemble, Everett McCorvey** – American Negro Spiritual Competition

**Carole C. Blankenship** – American Negro Spiritual Competition, National Student Auditions Fund

**Georgia Chapter of NATS** – American Negro Spiritual Competition, Intern Program Grants Established by the 2021 Master Teachers – Dedication to Earl Coleman

**Carol Mikkelsen** – Roy Delp Fund, Art Song Composition Award

**North Carolina Chapter** – National Musical Theatre Competition Awards, American Negro Spiritual Competition – Dedication in memory of David Westfall

### ■ Leader – \$1,000–\$1,499

**Laura Fike** – National Student Auditions Fund

**Daniel Johnson-Wilmot** – William Vessels Endowment, National Student Auditions Awards – Dedication to Linda Snyder

**Robert Wells** – NSA Scholarship Endowment, National Student Auditions Fund

**Randall Umstead** – Barbara Hill Moore Artist/Teacher Award for Teachers Who Sing Award, Barbara Doscher Endowment – Dedication to Barbara Hill Moore, Dedication in memory of Larry Honn

**John Nix** – Barbara Doscher Endowment

**Cynthia Vaughn** – National Student Auditions Fund, NATS Intern Program – Dedication in memory of Meribeth Dayme

**Nita Herrick-Colpitts** – National Student Auditions Fund, William Vessels Endowment

**Kari Ragan** – Intern Program Grants Established by the 2021 Master Teachers, National Student Auditions Fund – Dedication in memory of Ellen Faull

**Deborah Baxter and Vernon Yenne** – William Vessels Endowment

**Mike and Ronny De Jong** – Dedication in memory of Jane M. Dillard

**Michelle Markwart Deveau** – Intern Program Grants Established by the 2021 Master Teachers

**Edrie Means Weekly** – Intern Program Grants Established by the 2021 Master Teachers – Dedication to Professor Emeritus Janette Ogg

**W. Stephen Smith** – Intern Program Grants Established by the 2021 Master Teachers

**Patricia Ann Boehm** – William Vessels Endowment

**Allegheny Mountain Chapter** – American Negro Spiritual Competition

**R. John Collier** – Winnifred Collier Ringhoffer Memorial Fund – Dedication in memory of Winn

**Lynn Martindale** – National Student Auditions Awards

**Oklahoma Chapter**

**Barbara Peters**

**Southeastern Region** – William Vessels Endowment, Roy Delp Fund

**Jolie Stratton** – Louise Lerch Prize for NMTC

### ■ Advocate – \$500–\$999

**Robert Bastian**

**Richard Berry** – Barbara Hill Moore Artist/Teacher Award for Teachers Who Sing

**Michael Borowitz**

**Theresa Brancaccio** – Intern Program Grants Established by the 2021 Master Teachers, William Vessels Endowment

**Torin Wesley Chiles** – NATS Artist Awards, National Student Auditions Fund

**Martha Coffin Evans** – Berton Coffin Award Endowment

**C. Earl Coleman Jr.** – Intern Program Grants Established by the 2021 Master Teachers, William Vessels Endowment

**Christin Cornell** – Dedication to Dr. Maurice Allard

**Elizabeth Daniels** – Dedication in memory of Todd Duncan

**Lynn Holding** – Intern Program Grants Established by the 2021 Master Teachers

**Sarah Holman** – Foundation Heritage Fund

**Ian Howell** – NATS Intern Program, Intern Program Grants Established by the 2021 Master Teachers

**Julie A. Jones** – Winnifred Collier Ringhoffer Memorial Fund

**Lorna E. MacDonald** – National Student Auditions Fund, Intern Program Grants Established by the 2021 Master Teachers – Dedication in memory of Lindsey Christiansen

**Richard Margison**

**Gale J. Odom** – Dedication in memory of Virginia Botkin

**Kathleen Otterson**

**Karen Peeler** – William Vessels Endowment

**Scott Piper**

**Frank Ragsdale** – Intern Program Grants Established by the 2021 Master Teachers

**Devonna B. Rowe** – National Student Auditions Awards, Todd Duncan Award Fund – Dedication in memory of Todd Duncan

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**Steve Sudik** – National Student Auditions Fund

**Craig Tompkins** – National Musical Theatre Competition Awards, NATS Intern Program

**Louise Toppin**

**David Young** – William Vessels Endowment

**Jacksonville University Linda Berry Stein College of Fine Arts Department of Music** – William Vessels Endowment

**■ Partner – \$250–\$499**

**Laurence Albert** – National Student Auditions Fund – Dedication to Frank and Sadie Kilpatrick, Lawrence and Elizabeth Albert

**Chadley Ballantyne** – William Vessels Endowment, NATS Intern Program

**Robert C. Barefield** – William Vessels Endowment, Barbara Doscher Endowment

**Ginger Beazley** – NSA Scholarship Endowment

**Alisa S. Belflower** – NATS Artist Awards – Dedication to Dr. Diane Bolden-Taylor

**Mary Anne Braund**
**John Alec Briggs**

**Gregory Brookes** – Barbara Hill Moore Artist/Teacher Award for Teachers Who Sing Award – Dedication in memory of Dr. William McKiver

**Bob Bryan** – William Vessels Endowment, Barbara Doscher Endowment, NSA Scholarship Endowment – Dedication to Dr. Carole Clifford

**Emily A. Bullock** – Barbara Doscher Endowment – Dedication in memory of Jack A. Bullock

**Thomas Bumgardner** – William Vessels Endowment, NATS Intern Program

**Eden Casteel**
**Jan Eric Douglas**
**Alison J. Feldt**

**Ellen Frohnmayer** – Dedication in memory of Philip Frohnmayer

**Margo Garrett** – NATS Intern Program – Dedication to Geraldine Cate

**Nedra Gaskill** – William Vessels Endowment

**Kristen Gunn** – NATS Intern Program, Funding for Speakers at Conferences and Workshops – Dedication in memory of Jerrold Pope, Roy E. Delp

**Silvie Jensen**
**Byron Jones**

**Mark Aaron Kano** – Barbara Doscher Endowment, William Vessels Endowment

**Elizabeth Johnson Knight**
**Wendy Knudsen Pylko**

**Dana Lentini** – Joan Frey Boytim Awards for Independent Teachers

**Beverly Marks**

**Mario E. Martinez** – William Vessels Endowment – Dedication in memory of Roy E. Delp

**Jennifer Susan Mather**

**Scott J. McCoy** – NATS Intern Program – Dedication in memory of Shirlee Emmons

**Patrice Michaels** – NATS Intern Program, Barbara Doscher Endowment – Dedication to Maria Lagios

**Lloyd Mims** – William Vessels Endowment

**Carol Ann Modesitt** – Dedication in memory of Betty Jeanne Chipman



**Sarah Wilson MacMillan Monaco** – Funding for Speakers at Conferences and Workshops – Dedication in memory of Dr. William Brown

**Kristin Morris**

**Ayumi Nakamae**

**Shelley Outlaw** – National Student Auditions Fund

**Beverly Park**

**Linda Anne Poetschke** – William Vessels Endowment, National Student Auditions Awards, Barbara Hill Moore Artist/Teacher Award for Teachers Who Sing Award

**Martha Randall** – Todd Duncan Award Fund, NATS Artist Awards – Dedication in memory of Jane M. Dillard

**Ann G. Rhodes**

**Emily C. Romney** – Dedication in memory of Oren Brown

**Raymond Salazar**

**Jeffrey A. Snider** – Barbara Hill Moore Artist/Teacher Award for Teachers Who Sing Award

**Patricia Stiles** – Dedication to Jeffery Schauss

**Eileen Stempel** – Barbara Doscher Endowment – Dedication in memory of Bill McIver

**Darryl Taylor**

**Sally Thomas**

**Christine Thomas-O'Meally** – NATS Intern Program

**Chandler Thompson**

**Deborah Ann Thurlow** – NSA Scholarship Endowment, National Student Auditions Fund, Barbara Doscher Endowment

**Nancy L. Walker** – William Vessels Endowment – Dedication in memory of Jane M. Dillard

**Laura Ward**

**Sherri Weiler**

**Patricia Weis** – National Student Auditions Fund, NSA Scholarship Endowment

**West Central Region** – NATS Intern Program – Dedication in memory of Dr. Donna Bogard

**Julie Anne Wieck** – Winnifred Collier Ringhoffer Memorial Fund

**Anonymous** – National Musical Theatre Competition Fund

**Anonymous** – Mentoring Program for Composers

### ■ Friend – \$100–\$249

**Sheila Abercrombie** – NATS Intern Program – Dedication in memory of Jane M. Dillard

**Corbin Abernathy**

**J. Robert Adams**

**Mim Adams**

**Donnie Ray Albert** – NSA Scholarship Endowment

**Jeremy Aye** – Barbara Doscher Endowment

**Bryan Baker**

**Laura Barton-Holding**

**Dawn Marie Bevis** – William Vessels Endowment – Dedication to Dr. Carole Clifford

**Randall Black** – James McKinney Endowment, NATS Intern Program – Dedication in memory of James McKinney

**Jeremy Brian Blackwood**

**Holly Boaz**

**Shauna Bogley** – Winnifred Collier Ringhoffer Memorial Fund

**Susan Bransford** – Dedication in memory of Bill Choate

**Wanda Brister-Rachwal** – Dedication in memory of James McKinney, Roy E. Delp

**Frances N. Brockington** – NSA Scholarship Endowment – Dedication to Carmen Balthrop

**Jillian E. Bruss**

**Margaret R. Burton** – Dedication in memory of beloved voice teacher Emma Small

**Patricia Callaway** – William Vessels Endowment

**Karen Calloway** – National Student Auditions Fund – Dedication in memory of Janice Harsanyi

**Cal-Western Region** – National Student Auditions Awards

**Casey L. Carter** – Barbara Hill Moore Artist/Teacher Award for Teachers Who Sing Award

**Amanda Castellone** – Dedication to SCNATS Officers

**Robert Chafin** – Dedication to Sylvia Plyler

**Andrea Chenoweth Wells** – Dedication in memory of George Vassos

**Laura Chipe** – William Vessels Endowment

**M. Laury Christie**

**Katherine Ciesinski**

**Carol Clary**

**Norma Codispoti** – Foundation Heritage Fund

**Teresa S. Coffman** – Funding for Speakers at Conferences and Workshops

**Raquel Cortina** – Dedication in memory of Elena Nikolaidi

**Linda Cowan** – Dedication to Judith Nicosia

**Judy Ann Curtis** – NSA Scholarship Endowment – Dedication to Susan Boyer

**Mary Heston Dahl**

**Debra Jean Darnell** – Barbara Doscher Endowment – Dedication to Dr. Robert McIver, my Master Teacher

**Sarah E. Daughtrey** – Paul Kiesgen Fund, National Student Auditions Fund, Barbara Hill Moore Artist/Teacher Award for Teachers Who Sing Award, NATS Intern Program – Dedication in memory of Paul Kiesgen

**Sara Davis**

**Melodie C. Dickerson**

**James Doing** – NATS Intern Program – Dedication in memory of Dr. Donald G. Miller

**Bonnie Draina** – Barbara Doscher Endowment, Intern Program Grants Established by the 2021 Master Teachers – Dedication to Julie Smith

**Linda Dykstra** – Barbara Doscher Endowment

**Robert Edwin** – Intern Program Grants Established by the 2021 Master Teachers, William Vessels Endowment

**Kate Egan** – NSA Scholarship Endowment

**Ruth Ellis** – National Student Auditions Fund

**Ellie Escher** – NATS Intern Program, Barbara Doscher Endowment – Dedication in memory of Paul Bishop

**Irene M. Feher** – Dedication to Winston Purdy

**Diane Foust**

**Geoffrey Friedley** – NATS Intern Program – Dedication in memory of Jerrold Pope

**Gloria Galask** – Herald Stark Award Endowment

**R. Bruce Gardner**

**Gregory W. Gardner** – Dedication in memory of Patricia Saunders Nixon

**Laurena Mitzi Gatlin** – Dedication to Janet Irving

**Kayla Gautereaux** – NSA Scholarship Endowment

**Brian Patrick Gill** – Barbara Doscher Endowment

**Kerry A. Ginger** – Dedication to Allen Henderson

**Joshua Glasner**

**Louis Goldberg** – Dedication to Charles Walker, New Jersey NATS

**Rachel Goldenberg** – NATS Intern Program – Dedication to Marvin Keenze, Scott McCoy

**Robert Grider**

**Donald Domenic Guastaferrero**

**Deborah Guess** – William Vessels Endowment

**Carol Gutknecht** – Dedication in memory of Elena Fels North

**Karen Hall McNamara** – NATS Intern Program

**Samuel Handley** – Dedication to the 2020 NATS Interns and Master Teachers

**Katie Hannigan** – NATS Intern Program

**Kathleen A. Henkel**

**Stephanie Henkle** – NSA Scholarship Endowment

**Cathy Herdeman**

**Anna Hersey** – William Vessels Endowment, Barbara Doscher Endowment

**Beverly Hoch** – Dedication to Dr. George Gibson

**Leslie Holmes** – Jean Westerman Gregg Fund

**Amy and Dave Howe** – Dedication in memory of Bill Choate

**Eric Howe**

**Christina T. Howell** – NATS Intern Program

**Nita Hudson** – Funding for Speakers at Conferences and Workshops – Dedication to Richard Berry

**Thomas Hueber**

**Jeremy Hunt** – NATS Intern Program

**Daniel Hunter-Holly** – NATS Intern Program

**Catherine Hutchison** – Dedication to Carole Blankenship

**Laura Hynes** – NATS Intern Program

**Kimberly Gratland James** – Barbara Doscher Endowment – Dedication to Constanza Cuccaro

**Annette James** – Dedication in memory of Bill Choate

**Nancy Jantsch**

**Amy Jarman** – Dedication in memory of my mother

**Helene Joseph-Weil**

**Laura Kafka-Price** – NATS Artist Awards – Dedication to Elizabeth Daniels

**Marvin Keenze** – William Vessels Endowment

**Kimberly Kenney** – NATS Intern Program – Dedication in memory of Jane M. Dillard

**Rita Larkin** – National Student Auditions Fund, William Vessels Endowment, National Musical Theatre Competition Awards, NSA Scholarship Endowment – Dedication in memory of Barbara Clark and Ally Davis

**Dian Lawler-Johnson** – William Vessels Endowment

**Cynthia Lawrence-Calkins** – Barbara Doscher Endowment

**Carla LeFevre** – Intern Program Grants Established by the 2021 Master Teachers – Dedication to Tamara Harper

**Jill Terhaar Lewis**

**Ann Linstrum Blanton**

**Cynthia F. Linton** – NATS Intern Program

**Carol Loverde** – NATS Intern Program

**Noemi Lugo** – Barbara Doscher Endowment

**Craig W. Maddox** – William Vessels Endowment

**Melissa Malde**

**Kathleen Martin** – National Student Auditions Fund, Berton Coffin Award Endowment

**Linda McAlister** – NATS Intern Program, Barbara Doscher Endowment, William Vessels Endowment

**Cari McAskill** – Dedication to Martha Sheil

**Lori McCann** – NATS Intern Program

**Barbara Witham McCargar** – Dedication in memory of Katherine Hilgenberg

**Larry and Gwen McCartney** – Dedication in memory of Bill Choate

**Margery S. McCrum** – Dedication to Marvin Keenze  
**Mark McQuade** – National Student Auditions Fund – Dedication in memory of Richard Miller  
**Patricia Miller** – National Student Auditions Fund  
**Erie Mills** – Karl Trump Award Fund  
**Barbara Hill Moore** – National Musical Theatre Competition Fund  
**Steven Morton** – National Musical Theatre Competition Fund  
**Ingrid D. Mueller** – NSA Scholarship Endowment, National Student Auditions Fund  
**Wendy Anne Mullen** – National Student Auditions Fund – Dedication to George Bitzas, Dedication in memory of Angela Holder  
**Nancy L. Munn** – Dedication to B. Jack Glover  
**Jeanne Murray** – William Vessels Endowment  
**Susan Allen Nance**  
**Stephen Ng** – NATS Intern Program  
**Ohio Chapter**  
**Jordyn Day Palmer**  
**Susan Parton Stanard** – William Vessels Endowment  
**Paul Patinka** – Barbara Doscher Endowment – Dedication to John Nix  
**Zipporah Peddle** – National Student Auditions Fund – Dedication in memory of Essie Peddle  
**Anne Marie Perillo**  
**Nicholas K. Perna** – National Student Auditions Fund, NATS Intern Program  
**Charles Peterson** – William Vessels Endowment  
**Adrienne Pieczonka**  
**Roma Prindle** – William Vessels Endowment  
**Patricia Prunty** – NATS Intern Program  
**Jane Randolph**  
**Lorraine Reinhardt**  
**Keely Rhodes** – National Musical Theatre Competition Awards  
**Hannie Ricardo**  
**Brent Richardson**  
**George Roberts** – NATS Artist Awards  
**Connie Day Roberts**  
**Twyla Robinson**  
**Jolie Rocke** – National Student Auditions Awards, Barbara Hill Moore Artist/Teacher Award for Teachers Who Sing Award  
**Katya A. Roemer** – National Student Auditions Fund  
**Shawn R. Roy**  
**Julianna Sabol** – Dedication in memory of my dear husband John (Mac) Sabol

**Jan Pedersen Schiff**  
**Matthew J. Schloneger** – Barbara Doscher Endowment  
**Mark and Brenda Scott** – William Vessels Endowment  
**Marilyn Marnie Ann Setka Mooney** – Dedication to Catherine Young  
**Donald R. Simonson** – National Musical Theatre Competition Awards  
**Winnie Loraine Sims**  
**Brenda Smith** – Dedication to Joan Frey Boytim  
**Lois Sayers Smith** – Dedication in memory of Emily Freifrau Von Stetten, Oren Lathrop Brown  
**John D. Smitherman** – William Vessels Endowment  
**Barbara P. Steinhaus**  
**Sharon Szymanski**  
**Marilyn S. Taylor** – National Student Auditions Fund  
**Norman and Wanda Terrell** – Dedication in memory of Bill Choate  
**The Voice Foundation**  
**Nia Tober** – National Student Auditions Fund, NATS Artist Awards  
**Valerie M. Trujillo** – NATS Intern Program  
**Katie Tupper**  
**Dana B. Vachharajani** – Funding for Speakers at Conferences and Workshops  
**Rusty Vail** – William Vessels Endowment  
**Kris Vail** – William Vessels Endowment  
**Karyn Way**  
**Richard H. Weidlich**  
**Jay G. White** – NATS Intern Program – Dedication to Martha Randall  
**Eve-Anne Wilkes**  
**Melissa Williams** – Barbara Doscher Endowment  
**Mary Kathryn Wilson**  
**Jodi Wright**  
**Linda Young**  
**Misook Yun** – NATS Intern Program  
**Paul Zielinski** – National Student Auditions Fund – Dedication in memory of Jane Murray Dillard  
**Anonymous (6)**  
**Anonymous (2)** – NATS Intern Program  
**Anonymous** – Dedication to Marvin Keenze  
**Anonymous** – William Vessels Endowment  
**Anonymous** – Dedication to Jennifer Kay

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