## NATIONAL ASSOCIATION OF TEACHERS OF SINGING



# inter nos "Between Us"

WWW.NATS.ORG VOLUME 48, NO. 1 • SPRING 2015

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## **ASSOCIATION NOTES**

## **On Hate Watching and Hate Listening**



WIKPEDIA.NET - USER:GRAHAMUK

ow many of you love to listen to your own recordings? I must admit it has never been one of my favorite things. Learning to listen critically is an indispensable skill for the singer. It is often through recording ourselves in lessons, practice, and performance, and reviewing those recordings, that we discover and correct faults, review the platitudes and pronouncements of our teachers and coaches, and the subtle nudges that made a marked positive difference in tone, resonance, or shape of phrase.



Allen Henderson, NATS Executive Director

Prior to the internet revolution, many of us used

the ancient technology of cassette tape (I will avoid even earlier technologies) to record our sessions for later review. Following a lesson we might have pulled the cassette out several times and popped it in a box called a tape player and rewound the cassette to listen to our lesson, indexing important counter numbers for later ease of reference (having trouble following me? **See photo above** or <a href="https://en.wikipedia.org/wiki/Cassette\_deck">https://en.wikipedia.org/wiki/Cassette\_deck</a>). Some of us kept journals with our reactions and reviews of the recordings and through this repeated process chronicled the progress of our vocal development.

Acquiring the skill of critical listening was a gradual process. Sometimes reviewing a recording with out teacher revealed further nuances that we missed even after multiple hearings on our own. As we combined this skill with

## inter nos

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MANAGING EDITOR. Deborah L. Guess Director of Operations deborah@nats.org

#### INDEPENDENT TEACHER ASSOCIATE EDITOR,

**Nancy Bos** nancy@studiobos.com

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

#### **PLEASE SEND ADDRESS CHANGES TO:**

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#### **PUBLICATION DEADLINES:**

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

Spring issue ...... Feb. 1 Fall issue .......Aug. 1

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

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

## INDEPENDENT VOICES

## From the Independent Teacher Associate Editor

It's time to start saving for Chicago! Wait! What? – the Chicago Conference is 15 months away!

But if you are like me, in the past you've waited until January of the conference year, looked at the bank account, and decided it will be a real stretch to save the \$1000+ needed to attend. Then I end

up paying off the credit card for months after the conference because I didn't save enough. I've pulled that for all but one conference in the last two decades, and it is always uncomfortable. This time it is going to be different.

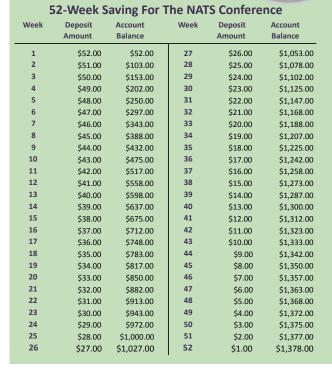
Here is my secret - have can't take credit for deal killer). The next

you seen this before? I coming up with it, but I am super excited to share it. The trick is to save a little every week. The first thing to do is open a new savings account (that will only take you 15 min. at the bank and is not a

thing is to transfer money into that account as detailed on this chart.

Is \$1378 enough? It can be. Early bird registration, getting the excellent NATS rate for the hotel, not renting a car, and getting a good rate for the flight should do it. But just in case, following this chart still gives you three more months after the 52 weeks to save before the big event.

Sincerely, Nancy Bos





**Nancy Bos** Independent Teacher Associate Editor for Inter Nos nancy@studiobos.com

## **Call for Submissions**

Short articles on relevant topics are being accepted for inclusion in the independent teacher section of future issues of Inter Nos. Submissions should be sent by email and will be reviewed by Associate Editor Nancy Bos, nancy@studiobos.com.

## **Continued: On Hate Watching and Hate Listening**

— continued from page 1

our other learned and innate musical skills our ability to discern what we perceived as quality singing was influenced by a host of other stimuli and the complex skill of rating a performance or a portion of it was imprinted upon us. Those inclined toward a positive outlook might first consider the good things about the performance but let's face it, usually when listening we gravitate toward the mistakes made or the less than perfect aspects of the performance. We often have to tell ourselves prior to starting the playback, 'I am only going to list the positive things about the performance the first time through' or one might gravitate toward the critical. Expanding this process of listening to recordings of other singers, the exceptional and the average, and combining that with an ever expanding database of knowledge acquired through our in depth study, we continually refine our ability to evaluate the voices we hear. We come to expect a certain level of performance when a new recording by (insert favorite **singer's name**) is released and we hear it for the first time. Sometimes our expectations are exceeded and sometimes they are not met and we form an opinion.

Historically our colleagues who have made a professional career in music criticism also have carefully listened multiple times to a newly issued recording, written and rewritten their reviews, sometimes put them away and returned to them a few days later, and produced a final submission to their editor for publication. These reviews have the benefit of time.

Time to listen, time to absorb, time to process and formulate, and time to respond responsibly and thoughtfully. Once published the review was distributed and readers absorbed this opinion as they considered purchasing a recording or buying a ticket to a performance. When leaving a performance we would often hear those discussing the positives and negatives of performances in the lobby as they left the performance sometimes musing, "I wonder what will say in his review in the

## Times tomorrow?"

Fast-forward to today and the world of music criticism has seemingly morphed into everyone's job. Technology, society, and the economics of print journalism have unfortunately ravaged a career path once revered by many and the number of employed professional music critics has dwindled to very few. The ability to receive and give instant feedback on social media and in other venues has often short-circuited the process of acquiring deep and broad critical listening skills

by the young and altered the evaluative process for those who developed those skills prior to the technology explosion. One unfortunate result of this is the phenomenon known as hate-listening or hate-watching. Technology now allows us to comment on every phrase a singer sings in a performance literally while he or she is taking a breath for the next one. Gone is the time to absorb a performance of an entire song, cycle, or opera unless a conscious choice is made to untether ourselves from electronic devices. Last year when The **Sound of Music** was broadcast live on television, the impact of this hit home as I watched and chronicled the reaction of those in my social media circles at all levels of musical aptitude. Comments ranged from the astute to the crass. I found myself caught a bit off guard by some of the petty and irrelevant criticism posted and actually found my attention divided between what was happening on stage and what was happening on social media. So much so that I closed my social media pages and reviewed the remainder of comments after the performance. As I later reviewed posts, I found a broad mix of responses many of which I would classify of the hatewatching variety. Imagine my concern this year when Peter **Pan** was being promoted and a segment appeared on NPR' Morning Edition entitled "Hate the Idea of 'Peter Pan Live'? NBC is Counting on It."



► Listen To The Segment on NPR

How do we as music professionals respond to this epidemic that threatens to cheapen and sometimes unfairly denigrate

continued on page 4 ...

## **Continued: On Hate Watching and Hate Listening**

— continued from page 3

the art forms and colleagues we respect and admire?

How do we respond to the old adage 'everyone's a critic' when everyone REALLY DOES become a critic? Most importantly how do we model informed behavior and educate those we teach to be informed critics in this new media landscape? Allow me to offer some suggestions.

### **How Do We Respond?**

Modeling appropriate social media behavior is as imperative today as modeling and teaching appropriate audience behavior for recitals has been in the past. Just as we would not clap in the middle of a song cycle, we need to resist the urge to comment in the middle of a performance.

"Measure twice and cut once," is a phrase my father repeats every time we work on a woodworking project together. "Think twice and comment once (or not at all)" might be an alternative for our discussion here. After drafting a comment, reread it, ask yourself "Is this a valid comment/criticism?" — "Is it contributing to the conversation?"

When we take our focus away from a performance in order to comment our attention is divided and we miss a portion of the performance. In a recent interview, the mandolin player and singer Chris Thile of Punch Brothers talked about the title of their new album, The Phosphorescent Blues.



The album title was inspired by the ghostly blue glow that appears on the faces of many in their audiences while using their cellphones during performances. Thile lamented the fact that audiences seem less connected to the performance when using their phone. "People look like ghosts from stage, and they kind of are ghosts. In a way, they're not really there,

and that's kind of how we are all right now. We're never really all the way anywhere." If we expect our students to be fully engaged as performers, let's also expect them to be fully engaged listeners and audience members and expect that of ourselves as well.

Let's reclaim the joy of simply enjoying a performance live or recorded. As teachers we spend our days critically evaluating everything we hear in the studio. As a result it is often hard to turn off the critical ear when we attend a performance. We need to consciously remind ourselves that we are there to simply take in the performance and enjoy live music being made. We need to practice this and instill in our students the ability to do so as well.

In 2012 the NEA and the Knight Foundation recognized the changing environment of arts journalism and arts criticism through the creation of a new grant program. The NEA Chair was quoted saying, "To succeed, art requires informed and engaged audiences, and those audiences require news, criticism, and information on a regular basis."

In an article in The Guardian in 2013 Ismene Brown wrote, "But arts organizations are contributing to the demolition [of arts criticism]. Facing grant cuts, many of them are diving in panic into social media, feverishly filtering their feeds for "Wow, amazing!!!!" times 30, rather than looking for two or three discriminating reviews that actually study the work on offer, its impact on the soul, its place among human achievements. Appreciation means to increase the value of something. Critics do that by explaining whether an event was worth the public's time and that each of us has the right to expect much of an artist from our own point of view."

While we all think we are well-educated musicians, our "classical" music training hardly prepared us for accurately dissecting the nuances of a rock performance by Steven Tyler as discussed by Dr. Stephen Zeitels last summer in Boston at our national conference. Yet we feel free to post comments about rock singers' performances and others outside our expert sphere of knowledge that then become interpreted by those in our sphere of influence as comments by an expert. While our comments about a recent performance of Mozart may be expert, often our comments on rock are truly more about our personal reaction to the music as a listener/fan and

continued on page 5 ...



## **Continued: On Hate Watching and Hate Listening**

— continued from page 4

not of an informed critic on that genre. While we probably understand the difference, those in our sphere of influence may not.

Adina Menzel's recent highly publicized performances of her hit "Let it Go" and the National Anthem are good lessons for us all. While some of us may feel less comfortable talking expertly about super belt and high belt singing I feel I can state with certainty that we have all been in a high pressure performing situation and had our voice not perform optimally. Yet my social media feeds contained few to no comments of camaraderie like "been there, done that," "I feel your pain," etc. Let's support our colleagues when they are down rather than celebrating their less than triumphant moments as if our comment is the one to crack a perfectly crafted media persona.

We know we are in a new media landscape and that professional arts criticism is losing a battle in the newsroom. We should also realize that we as artists ourselves must be part of the solution by raising the bar for ourselves and future colleagues we train each day. While writing this article, a well-informed blog post/review of Matthew Polenzani's recital at Alice Tully Hall by NATS member Daniel Shigo appeared on my Facebook feed. In my mind this is an excellent example of informed criticism by someone who is not a professional music critic. Allow me to break down the qualities I think we can all aspire to:

- 1. He writes about that of which he has expert knowledge.
- 2. He writes supportively of the profession but also compares Polenzani's attributes to what he sees as lacking in some other contemporaries he has heard. I imagine that had Polenzani not exceeded his expectations on this front that he would have also stated his reservations about the performance just as eloquently.
- He writes well-formed sentences that are not full of exclamations like "awesome," "wow," etc.
- 4. He leaves the reader better informed about the subject being reviewed.

Just because we are not professional music critics, does not mean we cannot write informed criticism well and contribute to others' understanding of our art form while building up, supporting, and sometimes protecting the profession we love. Each of the above qualities can easily be turned into a question we or our students can ask when thinking about posting about a topic on social media.

- 1. Am I commenting as an informed expert on this matter or a "fan?"
- 2. Are my comments supportive of the profession as a whole and if critical are they well-stated?
- 3. Are my comments well written?
- 4. Will my comments inform? Will they further the discussion on a topic? Although they may be contrary to previous opinion are they defensible?

I leave you with the words of the great composer and lyricist Stephen Sondheim

"Careful the things you say, children will listen."

I look forward to reading YOUR well-informed criticism this year. Find me on FaceBook at Allen Henderson or one of our NATS Social Media pages listed on nats.org:



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



## INTERNATIONAL

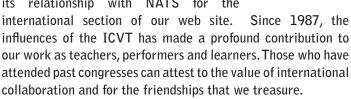
#### by Marvin Keenze, International Coordinator

**Eurovox 2015 Conference:** June 18-20, 2015 in Riga, Latvia. The event is sponsored by the European Voice Teachers Association. For more information, visit <a href="https://www.eurovox2015.eu">www.eurovox2015.eu</a>. I will attend the Eurovox Riga conference as a representative of NATS and as chairman of the ICVT. With the delegates from Sweden, Jacqueline Delman and Anne-Christine Wilund, I will extend an invitation to attend the 2017 9th ICVT Congress.

ICVT 2017: The 30th Anniversary Congress - ICVT9 - is August 2-6, 2017, in Stockholm, Sweden. The Voice Teachers of Sweden and European Voice Teachers Association will play host to the event. The theme of the event is "The Future

of Singing: Tradition and Science in Harmony." For more information, visit www.ICVT2017.com.

President Norman Spivey has asked me to write a history of the ICVT and its relationship with NATS for the international section of our web site



Here they are: Strasbourg, 1987; Philadelphia, 1991; Auckland, 1994; London, 1997; Helsinki, 2001; Vancouver, 2005; Paris, 2009; and Brisbane, 2015.

AMMCA: Asociacion Mexicana de Maestros de Canto, sponsored its sixth conference in Merida, Yucatan. President Cecilia Montemayor reports that there are now 100 members from 19 states in Mexico, and at this conference there were guests from Chile, Colombia, and Austria. The 2016 conference will be held in Tuxtia Gutierrez, capital of the state of Chiapas. For information you may write to cecilia@ecapmonterrey.com.



The 2016 AMMCA Conference will be in Tuxtla Gutierrez.

#### NATS MEMBERSHIP SUMMARY January 1 - December 31, 2014

ACTIVE*	2010	2011	2012	2013	2014	+/-
1st Quarter	6659	6669	6705	6682	6717	0.5%
2nd Quarter	6870	6861	6894	6859	6869	0.1%
3rd Quarter	7186	7171	7171	7040	7134	1.3%
4th Quarter	7360	7343	7371	7257	7355	1.4%

EMERITUS	2010	2011	2012	2013	2014	+/-
1st Quarter	350	375	394	394	409	3.8%
2nd Quarter	346	373	391	395	409	3.5%
3rd Quarter	348	374	390	395	409	3.5%
4th Quarter	356	382	393	401	416	3.7%

<sup>\*</sup>Included in Active Member totals listed at top of chart

NEW & REACTIVATED	2010	2011	2012	2013	2014	+/-
1st Quarter	268	274	257	230	306	33.0%
2nd Quarter	432	391	358	381	447	17.3%
3rd Quarter	707	638	610	569	710	24.8%
4th Quarter	890	732	793	793	933	17.7%

<sup>\*</sup>Included in Active Member totals listed at top of chart

RESIGNATIONS	2010	2011	2012	2013	2014	+/-
1st Quarter	54	69	40	30	45	50.0%
2nd Quarter	56	97	52	51	46	-9.8%
3rd Quarter	56	97	53	51	46	-9.8%
4th Quarter	68	98	60	61	50	-18.0%

LAPSED	2010	2011	2012	2013	2014	+/-
1st Quarter	570	874	823	934	736	-21.2%
2nd Quarter	504	773	744	878	712	-18.9%
3rd Quarter	451	723	699	851	693	-18.6%
4th Quarter	426	692	667	793	659	-16.9%

## IN MEMORIAM September 2014-January 2015

Karen Bishop Margaret Davis Michael Gallup Eddie Jones Anne Leyerle Rowena Renn-Hicks
Jackson Sheats
Geraldina Sorrentino
Brian Swingle

Owen Wingate

# Celebrates Singuin Greensboro, NC!

Summer Workshop/Mentored Teaching Pilot Project National Student Auditions, Semifinals and Finals

## **NATS SUMMER WORKSHOP**

Hosted by University of North Caroling-Greensboro

Teaching Singing: Styles, Steps, and Stages

Sessions will focus on the variety of singing and music styles taught by NATS members today and strategies for creating successful steps to learning in different stages of training.





#### **Matthew Edwards**

A specialist in contemporary music theater singing styles, Edwards' sessions will focus on heathy voice production when singing rock music while also addressing topics like rock music style periods, the impact of technology, and the importance of personality and branding.



## Trineice Robinson- Martin

Author of the forthcoming book So You Want To Sing Gospel, Robinson-Martin will discuss a teachina methodology for developing a singer's musical style/ interpretation in African-American, folk-based music styles.



#### W. Stephen Smith

Known for his wholistic approach to training the classical singer, Smith will combine lecture, exercises for all participants to explore. and a master class setting to share the approaches he uses in guiding singers to beautiful singing and compelling performances.



**CCC-SLP**, Linking classical voice pedagogy to that required in contemporary singing styles, LeBorane will address the vocal and physiologic demands of CCM from a scientific and pedagogical perspective, share insights into current research and trends regarding the commercial music artist. Co-author Marci Rosenberg,

MS, CCC-SLP, will join

LeBorane for a session as well.

wellness for a lengthy career.

Wendy LeBorane, Ph.D.

**NATS Pilot Program** 

Mentored Teaching Experience - onsite at workshop

Kathleen Arecchi, Coordinator. Workshop registrants will video one 60-minute lesson or two 30-minute lessons in their own studios with one or two of their own students. A mentor-teacher from the NATS Intern Program will view the video(s) and

prepare an evaluation. At the workshop location (UNC Greensboro) the evaluator and attendee will be scheduled for a one-hour, in-person meeting to discuss the lesson(s) submitted. Evaluation topics may include lesson organization, teaching style, teaching of technique, selection and coaching of repertory.

Enroll online, limit of 32 participants. Additional Fee - \$50.00

Only Workshop registrants are eligible

**NATS National Student Auditions** Semifinals and Finals

**UNC Greensboro** July 7, 2015

Special Room Rate for Attendees - \$125

Marriott

Greensboro Marriott Downtown

304 North Greene St. Greensboro, NC 27401



Kathleen Arecchi, Vice President for Workshops Robert Wells, Local Coordinator

For more information visit www.NATS.org

NATS Member Early Registration: \$215 Early Registration Deadline:

May 1, 2015



### I've Got a Golden Ticket

by Vanessa Jump Nelson

Most days of the week, I have the shortest commute of anyone. I take a single step through the door from my house to my voice studio and am instantly ready to teach.

On Fridays, however, my commute to teach is a bit more unusual. The drive to the airport is about 13 miles and takes 30 minutes. I do my pre-flight inspection, open my hangar doors, and push my yellow 1946 J-3 Cub into the sunshine. I climb into the backseat (required when solo), grab the stick, and fire up the engine. After a brief checklist that includes a run-up to check the magnetos, I take off to the south, accompanied only by the sound of my 100 horsepower Continental.

My Cub knows the way. It's a 40 mile trip through the Willamette Valley, taking about 25-35 minutes. If the weather is warm enough, I fly with the door open. I let my mind wander, pondering the words and concepts that aviation and singing have in common: pitch, power, solo, "round sound", Bernoulli effect, float, lift, low, high, chord, control, airflow, and more.

Independence Airpark is a unique Oregon residential community. Each home has a hangar. The front doors and garages of the homes face the streets, but alternating between those streets are taxiways, like alleys. Hangar doors open from the back of each home onto those taxiways. I think of my parents, who spent 30 years in a similar airpark in Vancouver, Washington.

I land, and taxi my taildragger slowly, carefully down Skylane Taxiway, watching for children playing. Feeling like Mary Poppins, I arrive at my students' house, rev the throttle and whip the tail around 90 degrees before shutting off the engine. The prop stops spinning. I hop out and chock the wheels, using the seatbelt as a gust lock to fasten the stick back. I grab my backpack from the tiny baggage compartment behind my seat, and saunter in through the open hangar door, past whatever is the family's latest aviation project.



VANESSA JUMP NELSON

Two brothers, aged 10 and 13, go through their customary bantering about which one is going to take his lesson first. They have a grand piano and their home is a lovely rhapsody of airplane parts and double reeds, brass, and keyboard instruments, including a harpsichord. It is not unusual to give a lesson with a propeller sitting atop the piano, or to have to move a model airplane or a real airplane part from the piano bench before we can begin. I feel right at home there, as I grew up with airplane parts on the piano, too.

As I work with the younger brother, recently cast in Willy Wonka and the Chocolate Factory, his feature song is "I've Got a Golden Ticket". I chuckle to myself that it seems that I am the one with a "golden ticket." The lessons conclude, I hop on my "bad motor scooter" and fly home, enjoying the view.

Vanessa Jump Nelson is an independent voice teacher and performer with a private studio based in the Bethany area of Portland, Oregon. www.vanessajumpnelson.com



## **Q**uotable

"We owe it to our students to be able to take advantage not only of everything that was known 200 years ago, but also of everything that is known today."

- Richard Miller, in Vocal Health and Pedagogy



## **Sick and Singing**

by Susan Andes Brizick

You have a full performance schedule and things are going great, la la la laaaah...oh boy, I'm sick. What do you do if you find yourself sick? Despite our best efforts to stay healthy, sometimes we do catch that cold. First take a minute and assess if you have to do the performance or not. If you are in the chorus, perhaps it is best to not expose the rest of the chorus to your illness, but if you are no longer contagious, maybe you can back off a little bit on a song or two. If you are the soloist or lead maybe you cannot cancel. If it hurts when you are singing, really take a moment to re-evaluate your technique and consider if it is worth the risk of a longer recovery.



HTTP://BLOG.SUPERMEDIA.COM/

## **JUST BE SMART!**

### Take care of yourself physically:

- Get extra sleep
- Drink lots of water
- Wash your hands
- Take extra vitamin C
- Stay warm
- Avoid talking if you don't need to
- Do anything that will support your immune system and get you better

### Take care of yourself mentally:

- Think about what you can and cannot do about the situation
- Get a little mental R & R
- Don't go overboard with the ramifications Make a plan

If the show must go on.....

Take an honest look at how the sickness is affecting your voice. Sore throats often lead to a raised larynx and reduce the power of your voice and resonance. Swelling of the mucous membranes absorbs some of your sound and affects your resonance. If the cold has gone to your chest, it may impact your ability to quickly fill your lungs for good breath support. General aches can impair your endurance. Figure out how this illness is affecting your singing.

After taking a good look, make rational adjustments and reduce your expectations a little bit; you may not sound like you usually do.

- Maybe that high C is not going to be as loud as you know it can be.
- Maybe you need to add a few breaths into phrasing to help you.
- Maybe you need to increase your support or warm up for more time than usual.

It is better to get through a performance by singing on cue and in tune than worry about little changes. Showing up and showing professionalism is part of a singer's life and everyone will understand. In the meantime, do your best to relieve your symptoms and get better so you can do your best on that day! Remind yourself that you will wake up again tomorrow and the next time you sing you will be well and astound everyone!

continued on page 10 ...

## **Continued: Sick and Singing**

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Many singing greats have had to make the show go on and admit they learned something from singing with a cold. Opera singer, Renee Fleming, states in her autobiography that she truly learned to sing when she was sick. She could no longer cheat on her technique and get away with it; she had to listen to her body and trust her technique to get her through.

This is not to encourage you to sing if you are very sick or if your throat hurts, but a means to help you get through it when you need to. Of course, the ideal would be to take care of yourself to the point that you never get sick (but let's be realistic, we do). But be smart if the show must go on.

#### Dr. Anthony Jahn's Advice (www.operadoctor.com):

- Make a realistic appraisal of whether you really need to sing or can cancel.
- Make an unemotional checklist of how your vocal production is impaired.
- Develop a strategy for working around those impairments.
- Use medications and adjustments in technique.
- Accept a philosophical attitude toward a temporary setback.

Stay healthy and smart about your singing!

Susan Anders Brizick (**Website** I **Blog**) is an independent voice teacher in West Chester, PA and serves as adjunct music faculty at Villa Maria Academy High School.

## **CALL FOR PROPOSALS**

NATS members and friends are invited to submit proposals for special sessions to be presented at the 54th NATS National Conference in Chicago, July 8-12, 2016. Proposals related to the following topics are particularly encouraged:

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

DEADLINE: June 1, 2015

Proposal guidelines and format are posted online at NATS.org.

All proposals must be submitted via NATS.org/Chicago2016.

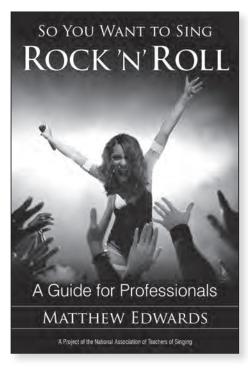
NATIONAL ASSOCIATION OF TEACHERS OF SINGING

**54TH NATIONAL CONFERENCE** 

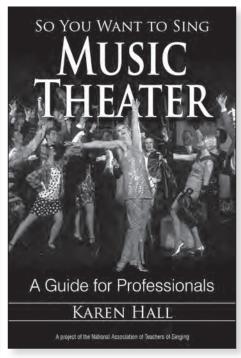
JULY 8-12, 2016 · Chicago, Illinois

# ROWMAN & LITTLEFIELD

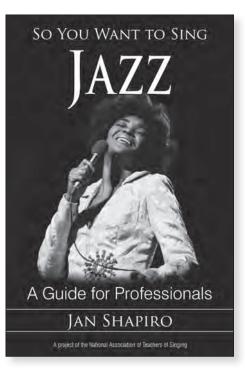
A New Series from Rowman & Littlefield and the National Association of Teachers of Singing



2014 • 292 pages 978-1-4422-3193-1 • \$35.00 / £21.95 • Paper 978-1-4422-3194-8 • \$34.99 / £21.95 • eBook



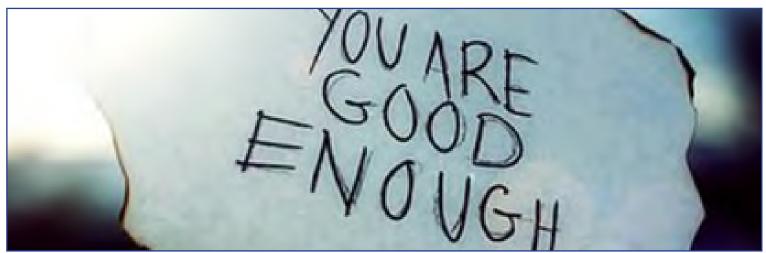
2014 • 180 pages 978-0-8108-8838-8 • \$35.00 / £21.95 • Paper 978-0-8108-8839-5 • \$34.99 / £21.95 • eBook



April 2015 • 176 pages 978-1-4422-2935-8 • \$35.00 / £21.95 • Paper 978-1-4422-2936-5 • \$34.99 / £21.95 • eBook

Save 30% on your print or ebook order, when you use promo code 7A15NATS30 through December 31, 2015!





WWW.MAKEITINMUSIC.COM

## **My Little Private Impostor Syndrome**

by Martine Bron

When asked to describe my life journey, I inevitably get the same reactions. In short, "Whoa, you're a singer, and a voice teacher, and you've been living in three different countries in the last 15 years... you must be good at what you do." The shortcuts people take...

But what people don't know is that during my exciting travels, I carried a suitcase of "impostor syndrome" – you know, this feeling of inadequacy and doubt we sometimes get. It started very long ago when I sang as a dilettante, and it reached a peak when I began teaching in 2003. Wikipedia explains impostor syndrome as: a psychological phenomenon in which people are unable to internalize their accomplishments. Despite external evidence of their competence, those with the syndrome remain convinced that they are frauds and do not deserve the success they have achieved. Proof of success is dismissed as luck, timing, or as a result of deceiving others into thinking they are more intelligent and competent than they believe themselves to be.

The root of it really was, "How can I trust my voice, let alone allow my students to trust me with their voices, with no proper pedagogical and voice science education?" For there it was, even though I studied at college level in Switzerland, the USA, and Canada between 1999 and 2003, in three quite different jazz programs, each of these schools focused on repertoire only, probably assuming we knew everything there was to know to major in voice. But I knew I didn't, hence the famous syndrom. As a result and with a new bachelor's degree in music, I had only very partial knowledge of how my instrument worked. A very common story indeed.

So where to start? Should I specialize in a method? Would it really solve anything? I'd think not, especially without good solid understanding of the vocal instrument. So I made an appointment with a teacher in Montreal whose reputation was appropriately eulogistic. After a few classes I grasped how I actually could control and coordinate all the elements involved in singing. There was hope. But I was still a simple student.

In the course of a few months, my mentor started to train me to join his teachers' team in his private school. I guess my relentless curiosity and questioning were qualities he was looking for. Still, how is it that he made such a difference compared to the seven teachers I had before? Maybe it was me who was gaining brain cells? Maybe I was starting to connect the dots? But no, as grateful as I am for everything that I learned from each and every singing professor, and even years later after many more studying experiences, he was the only one who showed me where to look, how to keep an opened mind and ear, and how to question. He showed me how to enlarge my knowledge of singing by blending many different fields of research on voice of course, but also to incorporate neuroscience, body mind connection, psychology, awareness through movement, and so much more. Very naturally, I made his model mine.

Is this to say we should not learn, nor teach from a method? Not in a long shot! I've learned tons with a diversity of famous comprehensive approaches. And as a matter of fact, aren't we

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## **Continued: My Little Private Impostor Syndrome**

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all, as teachers, pledged to convey the matter as we understand it? If one needs a methodology, so be it. Yet by remaining too faithful to one single method or strategy, one could become an apostle in service of a dogma, consequently failing to encompass the unique needs of a student's voice, goals, and learning process, and even letting her think that, when no improvement, she is at fault. How many times do we have to straight-up de-program our students' voices and thought patterns because of what they've learned through one method by themselves on YouTube, or even with a teacher?

For more than ten years now I have been trusted as a teacher and the impostor syndrome has receded almost completely. It comes back at times when I get stuck with a student and feel like I am failing her. But nowadays I welcome my little syndrome for it has become a sort of a guardian, a humble reminder that I do not know it all, that my student is teaching me something I don't know yet, and therefore I need to find a way for her to regain her place and sense her power of participation and action that is so paramount in a learning experience.

And if I have method, here it is: I embrace the role of the Chef, as every singing lesson becomes a cooking lesson. I teach whatever my apprentice needs to learn in order to found and grow her

practical knowledge. I adapt my strategy to her mood and taste of the day, as well as her way of learning or processing, meanwhile exploring new recipes, keeping myself à la page, updated and inspired through different sources -- creating and tasting a unique collaborative experience as the lesson unfolds.

And if you look closer, I think most of us teach this way. At least this is what I found when I invited my fellow Estill workshop classmates to share about their experience as teachers, around a big pot of homemade Thai lentil soup for that matter! We were all teaching chefs from different singing and teaching backgrounds; some more experienced than others, some with a marked taste or ease for a teaching approach. Yet all of us curious and open minded, exchanging, sharing, and expanding our knowledge together. How precious to feel safe enough to open up about a difficulty or ask a feedback or advice. How inspiring to be surrounded by so much diversity and emulation.

The voice is such a mystery to many. We all need to find it, not only as singers, but as human beings who must find a place in the world. In that regard, our role as voice teachers is of magnificent importance, which is not to say we shouldn't play it with a little grain of salt.

Martine Bron is a singer songwriter, vocal teacher and relentless voice investigator in Lausanne, Switzerland

## 2015 Membership Cards Now Available Online at NATS.org

If you have paid your membership dues for 2015, you can now download and print your 2015 NATS Membership Card directly from the NATS website. Here's how:



- Log in to the NATS website with your e-mail address and password.
- Visit the Member Home page on the website
- . Click on the 2015 Membership Card link to display your card in a new window, which you can then print.

#### STILL TIME TO RENEW FOR 2015!

If you have not already paid your 2015 NATS membership dues, please take care of this so you won't lose your membership privileges. All members who do not pay their dues by March 1 will have their privileges suspended until dues are paid. This means you will not have access to the "member only" section of the NATS website, can't search the **Journal** of **Singing** database, and won't be able to participate in student auditions or any other NATS activities.

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



"If you choose to express your own feelings, make sure that it's clear that you're expressing your disappointment in the unfortunate situation, not in the student."

## Vocal Cord Injuries and Identity Development in the Young Singer: The Role of a Mentor

by Katie Becker

In September of my senior year of high school, singing – once one of my greatest passions – became the source of the most intense identity crisis I experienced as a teenager. I was diagnosed with a vocal cord pseudo-cyst that effectively halted my once-zealous participation in voice lessons, choirs, and competitions for the rest of my time in high school and the beginning of college. I suddenly found the already difficult questions and challenges of

adolescence – Who am I? What is my place in the world? – amplified as my former framework for understanding myself was altered.

Eventually, through surgery, long periods of voice rest, and speech therapy, I was able to resume singing, though with somewhat less fervor than before my injury. While I must still be cognizant of my limitations, I am now a proud mezzo-soprano member of the Duke University Chorale, a source of joy that I had sincerely missed. As I reflect on this incident and its relationship my identity development more broadly, I cannot overstate the importance of my adult mentors - my voice teacher, my high school choir director, and my parents - who supported me the whole way. Although I'm sure that the average voice teacher knows far more about vocal cord problems and anatomy than I ever will, knowing how to support a student dealing with this can be challenging nonetheless. While I don't claim to have all

of the answers, I can offer a few tidbits of wisdom that may help teachers and their young students:

## Guard against expressing your own disappointment or frustration...

If you're a voice teacher or choir director, it's safe to assume that you've invested time, effort, and maybe even your professional reputation into this student. Disappointment and frustration are understandable reactions, but be careful where and when

you express these. Your singer is likely already disappointed or frustrated. Contrary to popular images of teenagers, most adolescents are actually terrified of letting down the adults in their lives. If you choose to express your own feelings, make sure that it's clear that you're expressing your disappointment in the unfortunate situation, not in the student. Sure, no voice teacher wants to go from teaching Italian arias to a student to helping



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them re-learn basic vowel shapes. That's understandable, and you're allowed to feel that way. But the best way to move through that is to show your student unconditional appreciation and to keep a positive attitude. Don't forget to let students know that you value them for more than just their talent – their resilience, graciousness, and determination are traits that are equally worthy of praise.

continued on page 15 ...



## Continued: Vocal Cord Injuries and Identity Development in the Young Singer

— continued from page 14

## ...But do hold the student accountable for following the plan of treatment.

After my surgery, I was certain that my ordeal would be over. Imagine my chagrin, then, when my throat was infected several times before beginning to truly heal. I grew more and more frustrated, convinced that nothing would work. Despite being the meticulous, conscientious person that I am, I found sticking to my treatment plan extraordinarily difficult. Voice rest after surgery was a mess. I had exhausted so much of my self-control throughout the process, that I made more and more allowances for myself. Sticking to restricted voice use is already hard – to make matters worse, I was dealing with it during my senior prom and graduation. When I started college in the fall, any remaining dedication to my treatment flew out the window, lost in a sea of new conversations and social events.

The voice teacher and other adult mentors play a critical role in empowering the student to follow a plan of treatment, even when it doesn't seem to be paying off. While eagerness to return to singing as before can be a fabulous motivator to follow treatment, when the return isn't as rapid as the singer would like, frustration is a natural consequence. The voice teacher can help the student channel that frustration into dedication rather than dejection. A loss of self-efficacy is a natural consequence of an injury, which may lead singers to believe that treatment is pointless, as they will never succeed the same way they once did. An adult mentor can help the student see the importance of their treatment in the long-term.

## Be sensitive to what might trigger the student.

My vocal cord injury had a huge impact on multiple facets of my life, in ways that I couldn't necessarily foresee. I was surprised by what made me upset. For example, while I expected that I would love to see my jazz choir — a group of dear friends — win first place in a festival, I instead found that experience very painful. Not only was it hard to see their joy without truly being able to share it, it also caused me to wonder whether I had ever actually been an asset to the team. Maybe they never needed me, I thought, because they are clearly doing well without me!

The effects extended beyond just music-related facets of life. I had always enjoyed public speaking, but the first time I was called on to speak publicly after my surgery, I almost had a panic attack, feeling that I had lost control over my voice. Furthermore, much to my surprise, I also found myself faced with a religious crisis. Once an avid churchgoer, I almost completely stopped attending church because of the associations it had with singing in my mind. A voice teacher can express care by trying to empathize with the student as much as possible, understanding that the effects of the injury are not limited just to what happens in the studio.

## Help the student make meaning of the injury, as he or she is ready.

Anger, sadness, despair are all normal reactions to an injury that may drastically alter an avid singer's way of life. The eventual goal, however, is that the singer will find a way to come to terms with the injury, whether that's through recovery, lifestyle changes, finding a new passion, or some combination of the three. You can play a role in this by helping the student to see him or herself as more than just talent, achievement, and appreciation. Help the student shift from achievement-based self-esteem to unconditional self-acceptance by stressing identity and humanity as separate from achievements and skills. In doing so, you will not only help the student come to terms with the illness, but you will also foster a generally more healthy view of the self. Focus on the positive skills and lessons that the singer has gained from the experience for example, resilience, compassion, or an appreciation for others' talents. While you should never suggest that an injury was meantto-be or necessary to teach a lesson, you can help the student understand an unfortunate and regrettable event as something from which valuable lessons can be extrapolated.

A vocal cord injury, however unfortunate, is an opportunity for you, the voice teacher, to help a student develop critical life skills. Through accountability, sensitivity, and appreciation, you can be a source of support in a trying time. Looking back, I don't know how I would have made it through my own injury without the support of my own voice teacher. I credit her and my other adult mentors with helping me emerge from this experience a more resilient and confident young woman.

Katie Becker is a sophomore at Duke University studying Psychology and Child Policy Research. She is a member of the Duke University Chorale.

## 2015 NATS WINTER WORKSHOP 21st Century Voice Teacher: Re-Tooling, Re-Turning, Re-Turning To Basics

by Kathleen Arecchi, Vice President for Workshops, NATS

Once again, the NATS Winter Workshop drew participants from across the U.S. and Canada - a very good decision on many levels since the workshop sessions were varied and stimulating, and many attendees were also able to escape frigid temperatures at home for mild weather in Florida! Molly's Trolleys provided unique transport between hotel and venue at the beginning and end of each busy day.

## **Day One**

We started off with Ken Bozeman's introduction to acoustics of the vocal tract. For many of us, this was an important first exposure to this information and it was wonderful to see Dr. Bozeman later demonstrate the application of this knowledge in his work with young male and female singers in



subsequent sessions.

Marina Gilman took
us in a different
but complimentary

direction by showing us how the Feldenkreis approach to freedom from negative tensions in the body allows deeper and more efficient breathing for singing (and life). Each workshop day ended with a change of pace session, and in one of these Nick Herman, a vocal coach for Norwegian Cruise Lines, described the requirements for cruise ship work as well as the perks and responsibilities. He coached young singers in performing appropriate audition repertory and then guided participants in learning an arrangement of a pop tune in current use in ship board shows.

## **Bel Canto Technique**

A special feature of this workshop was the opportunity to hear a discussion on Bel Canto singing performance tradition and pedagogy among famous performer-teachers Virginia Zeani and Marilyn Mims and the young soprano Virginia Mims. Marilyn was a student of Virginia Zeani and is the teacher of daughter Virginia, who is shown below performing *Je veux vivre*.

continued on Page 17...











1) Presenter Ann Balz with attendees at the 2015 NATS Winter Workshop 2) Nick Herman discusses the cruise ship scene and coaches singers during his presentation 3) Marina Gilman discusses Body and Breathing with attendees 4) From left, NATS President Norman Spivey, Virginia Zeani, and NATS Executive Director Allen Henderson 5) Attendees listen to Kenneth Bozeman's presentation on acoustics of the vocal tract.

## **Continued: NATS 2015 Winter Workshop**

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### **Final Day**

On the final workshop day, Ken Bozeman completed his presentation by demonstrating how knowledge of vocal tract acoustics aids young women in eliminating passaggio issues and creating beautiful, resonant tones. Ann Baltz then took us on a journey to discover our creative selves. Everyone was amazed to hear the results when singer/teachers throw themselves into vocal improvisation in creating aria-like solos and gibberish opera scenes. We are so grateful that Ann was willing to take the redeye from California, where her January OperaWorks program had already started, in order to share her unique blend of knowledge and expertise. We felt uplifted in spirit by the end of her final session.

As one participant offered in the workshop evaluation, "This was absolutely fantastic. There was a balance between performance, science and pedagogy that worked perfectly." Balance in subject matter and presentation styles are always considered in the workshop planning process; it is very gratifying to see that the effort was successful.

For those who were unable to come to West Palm Beach, all Winter Workshop sessions were videoed and will become available for viewing at the NATS online Learning Center.







6) Virginia Zeani, Marilyn Mims and Virginia Mims discuss Bel Canto technique 7) Marina Gilman 8) Nick Herman and student

## **CALL FOR POSTER PAPERS**

The National Association of Teachers of Singing would like to invite all NATS members and friends to submit abstracts for presentation consideration in poster paper format at the 53rd National Conference at Boston's Marriott Copley Place (July 5-9, 2014). Topics for poster papers may include:

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

Abstracts should not exceed 500 words in length and should be sent in MS Word format as a file attachment to an electronic mail. Only electronic submissions will be considered.



DEADLINE: Dec. 1, 2015

**Send abstracts to:** John Nix, Associate Professor of Voice and Voice Pedagogy, The University of Texas at San Antonio, Poster Paper Coordinator, NATS 54th National Conference, **john.nix@utsa.edu.** 

NATIONAL ASSOCIATION OF TEACHERS OF SINGING

54TH NATIONAL CONFERENCE

JULY 8-12, 2016 · Chicago, Illinois



## CALL FOR SUGGESTIONS FOR NOMINEES FOR NATIONAL OFFICE DEADLINE, March 15, 2015

From

Kathryn Proctor Duax, Past President Chair, National Nominating Committee

On behalf of the Board of Directors of the National Association of Teachers of Singing, Inc., I hereby issue an invitation to all NATS members, chapters, districts, and regions to submit suggestions for nominees for the national offices that will be open as of July 2016.

These offices may include those of President-Elect, Vice President for Membership, Vice President for Workshops, Vice President for NATS Artists Awards, Vice President for Discretionary Funds and Field Activities, and Secretary/Treasurer.

According to **Article X Section 1** of our Bylaws "Vice Presidents and the Secretary/Treasurer shall serve for two years and may succeed themselves once." By calling for the suggestions it is the hope of the Board of Directors that the National Nominating Committee will be able to consider several worthy candidates for the offices that will be open.

- 1. Submit the name, contact information, and NATS organizational experience of the nominee. It is strongly suggested, but not required, that nominees for President-Elect have past or present experience as a member of the NATS Board of Directors. Be sure to obtain the permission from the potential candidate to submit his or her name for the two-year term of office if selected to run, and if elected by the membership. The candidate for President-Elect must be willing to serve two-year terms as President-Elect, President, and Past President, for a total of six years.
- 2. Include the names of those in your chapter, district, and/or regions that support the suggested candidate so that the nominating committee members may contact the possible nominees for a professional résumé, qualifications for the office and any additional information needed by the committee.
- 3. Submit these materials online via the NATS website at www.nats.org/officernominations **no later than March 15, 2015.**

The National Nominating Committee will select one candidate for each open office subject to approval at the 2015 NATS Board of Directors meeting. Prior to the election, the slate of candidates will be published in *Inter Nos* and online at NATS.org.

Your participation in this nominating process is an essential part of electing national officers.

www.nats.org/officernominations

# NATSAA 2016

**44th NATS Artist Awards Competition for Singers** 





Generous monetary awards sponsored by the NATS Foundation. Scholarships to AIMS in Graz, Austria are awarded to remaining semifinalists.









## **ELIGIBILITY:**

- · Age 21-35 on November 15, 2015
- · Must be a member of NATS (in good standing), OR coached for at least one year by a current NATS member

## Over \$13,000 in cash and prizes:

- · \$5.000 Cash
- · A New York Solo Debut Sponsored by DCINY
- · A Full Tuition Scholarship worth \$2,675 to attend the American Institute of Musical Studies (AIMS) in Graz, Austria
- · \$1,000 Gift Certificate from Hal Leonard Corporation

## Over \$6,000 in cash and prizes:

- · \$4,000 Cash
- · \$2,000 Scholarship to attend AIMS in Graz, Austria
- · \$500 Gift Certificate from Hal Leonard Corporation

Registration and repertoire requirements available online at www.natsaa.org

## **APPLICATION RECEIPT DEADLINE: NOVEMBER 15, 2015**

PRELIMINARY AUDITIONS: February – April 2016 See Regional Schedule at www.nats.org

NATIONAL SEMIFINALS: July 7, 2016 in Chicago NATIONAL FINALS: July 8, 2016 in Chicago

ALL APPLICATION MATERIALS MUST BE COMPLETED BY THE DEADLINE APPLICATIONS ACCEPTED ONLINE AT NATS.ORG



# **Composition Award**

1<sup>st</sup> Place

\$2,000 plus the composer's expenses to the NATS National Conference in Chicago July 8-12, 2016, where the premiere performance of the winning composition will be given.

2<sup>nd</sup> Place

\$1,000

**REQUIREMENTS** - The work must be: (1) a song cycle, group of songs, or extended single song of approximately 15 minutes in length (13-17) minutes acceptable); (2) for single voice and piano; (3) to a text written in English, for which the composer has secured copyright clearance (only text setting permission necessary); (4) composed within the last two years (after Jan. 1, 2014).

**ENTRY FEE** - \$50 for each entry (payable in U.S. funds to NATS).

**ELIGIBILITY** - Anyone meeting prescribed requirements.

**PROCEDURE** - Applications may be submitted via **ArtSong.nats.org** beginning in August 2015. Application should include:

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

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

APPLY ONLINE AT NATS.ORG

**DIRECT INQUIRIES TO:** 

Carol Mikkelsen, Coordinator cmikkels@valdosta.edu

**ENTRIES MUST BE RECEIVED BY:** DECEMBER 1, 2015

# National Music Theater Competition



## The ONLY national competition for the music theater soloist!

Seeking out and promoting the best emerging talent in the field in 2016

1ST PRIZE: **\$5,000** 

PLUS a concert at the 2018 NATS National Conference in Las Vegas, \$1,000 gift certificate from Hal Leonard Corporation, career management services package from Stage Door Connections, and studio recording package from Futura Productions.

2ND PRIZE: \$2,500

PLUS a \$500 Gift Certificate from Hal Leonard Corporation

3RD PRIZE: \$1,000

March 1, 2016 May 15, 2016 May 2016 May 2016 May 2016

## **COMPETITION SITES**

Application Deadline Deadline for Online Video Submission Los Angeles Auditions New York Auditions Chicago Auditions

### SEMIFINAL AND FINAL ROUNDS July 8-9, 2016 in Chicago

as part of the NATS National Conference Approximately 24 singers will advance to the semifinal round in Chicago

### **ELIGIBILITY**

All singers age 20-28 as of March 1, 2016. Reduced entry fee for students of NATS members.

Judges at all rounds will include casting agents and managers from the top agencies in the industry in addition to veteran performers, coaches, and teachers.

APPLY ONLINE BEFORE: MARCH 1, 2016 www.NATS.org







**Louise Lerch Award** 





# The exciting experience of NATS Student Auditions, where singers perform and receive written feedback, is back in 2015 for another national round of competition and prizes.

**NATS Student Auditions** 

Returns in 2015!

## TOTAL PRIZES: \$30,000

## prizes will be awarded for each category, totaling \$30,000 in all divisions!



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

## **ELIGIBILITY**

All singers age 14-30 as of March 1, 2015.

## **REGIONAL - PRELIMINARY ROUNDS**

Audition in YOUR Regional Competition.

Three singers from each regional category will advance to National Online Screening.

## **NATIONAL ONLINE SCREENING**

**April 2015** Deadline for online digital submissions. Top 14 singers from each category advance to National Semifinal Round.

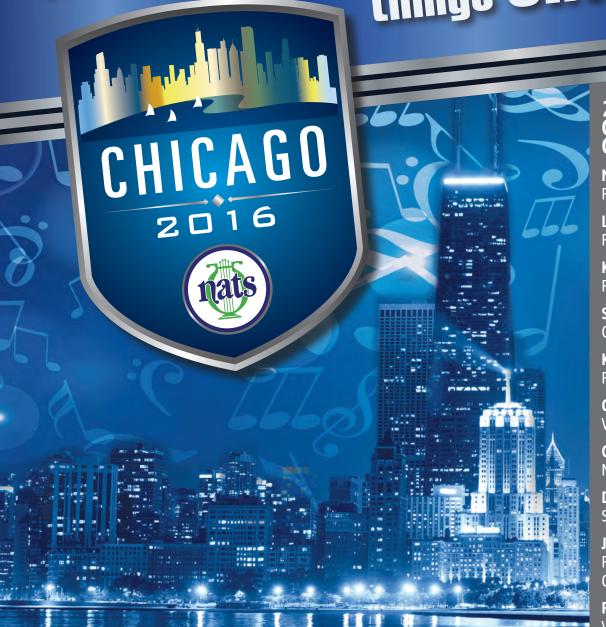
## **SEMIFINAL AND FINAL ROUNDS**

July 7, 2015 • Greensboro, NC University of North Carolina at Greensboro

Top 3 singers from each category advance to final round.

Audition Categories						
Category	Age Limit	Years of Study				
I. High School Music Theater Men	14-19	no limit				
II. High School Music Theater Women	14-19	no limit				
III. High School Men	14-19	no limit				
IV. High School Women	14-19	no limit				
V. College/Private Music Theater Men	25	1 – 5 (all as undergraduate)				
VI. College/Private Music Theater Women	25	1 – 5 (all as undergraduate)				
VII. Lower College/Private Men	22	1 – 2 (beyond HS)				
VIII. Lower College/Private Women	22	1 – 2 (beyond HS)				
IX. Upper College/Private Men	25	3 – 5 (all as undergraduate)				
X. Upper College/Private Women	25	3 – 5 (all as undergraduate)				
XI. Graduate/Advanced Men	22-30	5 + (beyond HS)				
XII. Graduate/Advanced Women	22-30	5 + (beyond HS)				

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## 2016 Conference Coordinating Committee

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NATIONAL ASSOCIATION OF TEACHERS OF SINGING

## 54TH NATIONAL CONFERENCE

**JULY 8 - 12, 2016** 

Special Conference Room Rate \$149 (sql/dbl)



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## **New in 2014-15:** The **NATS Live Learning Center**

For the first time ever, NATS is making session recordings from the National Conference available online so you can catch up on sessions you miss and tap into industry education year-round. The NATS Live Learning Center connects you to sessions recorded live from the 53rd NATS National Conference so you can extend your learning experience between NATS events.

Sessions will be recorded using the latest screen capture technology to include not only the speaker's audio but also their presentation slides and anything else that appears on their screen during the live session. Take a piece of the National Conference home with you this year with educational session recordings through the NATS Live Learning Center.

Session recordings through the NATS Live Learning Center are available for the 53rd National Conference in Boston right now! Sessions are also ready and loaded from past conferences in Orlando (2012) and Salt Lake City (2010), in addition to the 2015 NATS Winter Workshop in West Palm Beach, Florida!



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

nats.sclivelearningcenter.com

Scan for more info



In August 2014, the National Association of Teachers of Singing unveiled Vocapedia, a dynamic new information database that will forever change how information about singing and the science of voice is shared with the teaching community around the world.

Vocapedia will feature audio, video, and text resources that will provide rational thinking and facts related to the study of voice and singing as a profession as they are currently accepted in the scientific community, from authors who have demonstrated their expertise.

The mission of Vocapedia is to present resources relevant to:

- the anatomic and physiologic basic of singing
- the acoustics of the singing voice; the acoustic basis of resonance
- the physical health of the vocal mechanism
- the science of learning and mental processes involved in singing and teaching of singing
- current and historical thought on pedagogic practice
- other useful resources for the singing community

Readers can be assured that all resources on **Vocapedia** have been vetted by recognized leaders in their fields. The abstracts and initial reviews for each resource are provided by the *Journal of Singing* Editorial Board and the NATS Voice Science Committee. We also invite users of the **Vocapedia** resources to provide their own reviews, subject to common-sense guidelines of behavior on a public, scientific website. **Vocapedia** is open to the public, not just members of NATS. All are welcome who wish to enhance their understanding of the human voice and singing in all its forms.







Visit and tell others! vocapedia.info



#### Dear Member:

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

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

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

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

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

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

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

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

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

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

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

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

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

August 22, 2014

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

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

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

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

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

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

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

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

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