



## ASSOCIATION NOTES

### A Cycle of Continuous Improvement

As musicians, we were taught early on that our progress is dependent on developing a cycle in which we perform – evaluate that performance – work on various aspects to improve and start the cycle over. As singers, this cycle is informed not only by our own self-evaluation but that of our teachers, stage directors, coaches, collaborative pianists and others who we invite into our circle of support. It is also informed by our own research into the repertoire we are preparing, the languages we are singing, and many other influences.



**Allen Henderson**  
**NATS Executive Director**

As teachers of singing, our cycle of continuous improvement must be to teach–evaluate that teaching experience/lesson – work to improve our effectiveness and ability to address the needs of the student in preparation for the start of the next cycle. We invite others into our circle of support for our teaching through our NATS colleagues, social-media groups, workshops and other professional development events we attend to improve our effectiveness.

As our professional organization, NATS is also in a cycle of continuous improvement. Each event, publication and program is evaluated upon its completion. Participants are invited to submit their evaluations; staff and members are charged with the responsibility to read participant evaluations and perform their own evaluation; and changes are discussed and approved through various channels for better quality in the next iteration. Our Board of Directors is the “hardest working board in show business.” They are the voice of the members as we come together each summer – and many times during the year online – to oversee the work of the association.

Every two years, NATS comes together for our national conference. Through this experience, our circle widens, our knowledge grows, our profession is celebrated and long-distance professional friendships are renewed. When we leave, we leave renewed and refreshed with new knowledge and affirmation

*continued on page 3 ...*

Association Notes	1
Independent Teacher Associate Editor	2
2016 Election Results	3
International Notes	4
ICVT9 in 2017	5
NATS Membership Summary	6
Gregory Sharpless Joins NATS Staff	6
54th National Conference	7
Vocal Retraining of Problem Voices	8
54th National Conference Pre-Conference Workshops	9
Training the Transgender Singer	10
Perspectives from a Teen Singer	12
Participate in a Master Class	13
NATS Winter Workshop Report	14
Volunteer at the Conference	15
2016 Intern Program Participants	16
In Memoriam	16
‘So You Want to Sing’ Book Series	17
NATS Emerging Leaders for 2016	18
National Student Auditions	19
Conference Lodging Information	20
Egami A/V	21
NATS Live Learning Center	22
Vocapedia	23

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

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## PUBLICATION DEADLINES:

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

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

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

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

# INDEPENDENT VOICES

## From the Independent Teacher Associate Editor

When I started teaching voice in a small town in New Mexico, my first students were six high-school kids taking lessons for the first time and one Christian Scientist adult who refused to discuss anything physical regarding her voice. That was more than two decades ago and I have forgotten all of their names, not to mention having lost track of them. But the people I do remember and care about from those early days are the two other voice teachers in town. The relationship between us three teachers was the key to my professional community and development. The students brought me joy, frustration and meaning, but the teachers formed the scaffolding of my early career.



Nancy Bos  
Independent Teacher  
Associate Editor  
for Inter Nos  
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Then when I moved to the Seattle area two years later, I immediately reached out to three local voice teachers. One has passed away, but the other two are still a part of my life; we share ideas over email and enjoy seeing each other at NATS events. Once again, I have no idea what has happened in the lives of my first half-dozen Seattle-area students, but the teachers -- both those first friends and the teachers I have met since -- are the structure that I rely on for my professional life. Thinking of all the ways I interact with local voice teachers, I am overwhelmed with gratitude for my colleagues.

It is tempting for an independent voice teacher, especially a fiercely independent voice teacher like me, to keep to myself. But the benefits gained from taking the initiative to create community are too large to ignore. Here is just a partial list of the benefits I've received from stepping out.

- Student referrals -- both to me and from me
- Small-business tax advice
- Education through an organized pedagogy group
- Friendships
- Accompanist referrals
- Venue referrals

*continued on page 6 ...*

## Call for Submissions

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

## 2016 Membership Cards Now Available Online

If you have paid your membership dues for 2016, you can now download and print your 2016 NATS Membership Card directly from the NATS website. Here's how:

- Log in to the NATS website ([www.nats.org](http://www.nats.org)) with your e-mail address and password.
- Visit the Member Home page on the website
- Click on the 2016 Membership Card link to display your card in a new window, which you can then print.



### STILL TIME TO RENEW YOUR MEMBERSHIP FOR 2016!

If you have not already paid your 2016 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 at [www.nats.org](http://www.nats.org), or call the NATS office at 904/992-9101, Monday-Friday 8 a.m. - 4 p.m. Eastern Time.

## continued: a cycle of continuous improvement

— continued from page 1

that the profession we love and dedicate ourselves to is full of passionate colleagues who are engaged in the pursuit of excellence in the teaching of singing.

We were six attendees short of breaking the 1000 mark in attendees in Boston in 2014. Make sure you are part of our

record-breaking attendance in Chicago this July, where we expect to surpass 1000 by a significant number. You will find much more information in this publication and, of course, online at [www.nats.org](http://www.nats.org).

We can't wait to see you in the Windy City!

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

## 2016 Certified Election Results

Lloyd Mims, Secretary-Treasurer, National Association of Teachers of Singing, has certified and approved the 2016 National Office Election Results. Newly elected officers will be installed at the business meeting at the conclusion of the 54<sup>th</sup> National Conference in Chicago, Illinois on July 12, 2016.

CANDIDATE NAME	OFFICE	TOTAL VOTES FOR	TOTAL VOTES AGAINST	APPROVED
Karen Brunssen	President-Elect	438	5	Yes
Dan Johnson-Wilmot	Vice President for Membership (2 <sup>nd</sup> Term)	433	10	Yes
Alison Feldt	Vice President for Outreach	435	8	Yes
Diana Allan	Vice President for Auditions	437	6	Yes
Kristine Hurst-Wajszczuk	Vice President for Workshops	431	12	Yes
Lloyd Mims	Secretary – Treasurer (2 <sup>nd</sup> Term)	434	9	Yes





# INTERNATIONAL

by Marvin Keenze, International Coordinator

## The 9th International Congress of Voice Teachers:

ICVT9 takes place August 2-6, 2017, in Stockholm, Sweden. The ICVT9 website ([www.icvt2017.com](http://www.icvt2017.com)) is now available where you can find information on how to respond to the Call for Papers. There will be sessions and poster presentations on many aspects of our profession: teaching, pedagogy, research, health, performing, listening, conducting and repertoire. NATS members have always contributed to the ICVT programs in impressive numbers, and I encourage you to offer to share your expertise with voice specialists from around the world.

The Call for Proposals form can be found at:  
<http://icvt2017.com/programme-proposals/>

The Voice Teachers of Sweden Congress committee will offer suggestions for accommodations in different price ranges. The venues are the Waterfront Congress Centre and the new Royal College of Music; both are within walking distance of the central city area in Stockholm.

I will be pleased to write letters on your behalf as you apply for financial assistance. Contact me at [mkeenze@comcast.net](mailto:mkeenze@comcast.net). The next ICVT Congress will be in 2021.

## In other international news:

- **The Associacao Brasileira de Canto** held a very successful meeting in October in Curitiba, Parana, Brazil. I was planning to attend but my heart surgery interfered. The president is Marilia Teixeira. The ABC is a member of the ICVT.
- Information about **The Korean Association of Teachers of Singing** is available by contacting Professor Yunhi Choi at [ssopchoi@hanmail.net](mailto:ssopchoi@hanmail.net). KATS is a member of the ICVT.



- The **Asociacion Mexicana de Maestros de Canto** held its 7th Congress in January at the Universidad Ciencias y Artes in Tuxtla Gutierrez, Chiapas, Mexico (photos, top and above). The founder, Cecilia Montemayor, planned a program that demonstrated the great wealth of musical talent and scholarship that is available in Mexico. I have attended conferences in Monterrey and Puebla and have followed closely the growth of this fine association. AMMCA is a member of the ICVT.



## Seeking an Associate Editor for *Inter Nos*

The National Association of Teachers of Singing is seeking an Associate Editor for the "Independent Voices" section of the *Inter Nos* newsletter. A semiannual publication delivered in the spring and autumn, the newsletter provides important information about the work of NATS to its members. A major feature of each *Inter Nos* is the "Independent Voices" section, which focuses on the work of independent teachers. Candidates for the Associate Editor position should contact Allen Henderson, NATS Executive Director, at [allen@nats.org](mailto:allen@nats.org).



# Join us next year in Stockholm!

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

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

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

We welcome your proposals – further details, preliminary programme and submission form can be found on our website, **[www.icvt2017.com](http://www.icvt2017.com)**



International Congress  
of Voice Teachers  
Stockholm 2017

August 2-6 2017  
Stockholm, Sweden  
[ICVT2017.com](http://ICVT2017.com)

## Gregory Sharpless Named New Marketing and Communications Administrator

NATS has announced the appointment of Gregory Sharpless as its Marketing & Communications Administrator.

Sharpless has been involved in communications as well as publication work for a variety of markets and industries since 1984, including fine arts, graphic design, digital printmaking and others. In addition, he has served as Publications Editor for the Office of the Governor of the State of Ohio. His brands and publications have won multiple Awards of Excellence from the American Society of Business Press Editors (ASBPE).

"Greg's background and experience will help NATS continue to develop our brand awareness and communicate effectively with all our constituencies and in multiple media formats. We look forward to many future successes with Greg in this position," says NATS executive director Allen Henderson.

"In every market and industry I've been fortunate to work in throughout my career," says Sharpless, "my goal has always been to help that market's constituents become better at their craft, by building a better pipeline of information between all of the market's players. I'm looking forward to being able to work with NATS members and its chapters to do just that."



## NATS Membership Summary January 1 - December 31, 2015

	2011	2012	2013	2014	2015	% Change
<b>ACTIVE MEMBERS</b>						
1st Quarter	6669	6705	6682	6717	6647	-1.0%
2nd Quarter	6861	6894	6859	6869	6801	-1.0%
3rd Quarter	7171	7171	7040	7134	7012	-1.7%
4th Quarter	7343	7371	7257	7355	7191	-2.2%

<b>EMERITUS MEMBERS</b>						
1st Quarter	375	394	394	409	430	5.1%
2nd Quarter	373	391	395	409	427	4.4%
3rd Quarter	374	390	395	409	378	-7.6%
4th Quarter	382	393	401	416	387	-7.0%

<b>NEW &amp; REACTIVATED</b>						
1st Quarter	274	257	230	306	313	2.3%
2nd Quarter	391	358	381	447	465	4.0%
3rd Quarter	638	610	569	710	731	3.0%
4th Quarter	732	793	793	933	927	-0.6%

<b>RESIGNATIONS, CUMULATIVE</b>						
1st Quarter	69	40	30	45	77	71.1%
2nd Quarter	97	52	51	46	78	69.6%
3rd Quarter	97	53	51	46	79	71.7%
4th Quarter	98	60	61	50	88	76.0%

<b>LAPSED MEMBERS</b>						
1st Quarter	874	823	934	736	875	18.9%
2nd Quarter	773	744	878	712	831	16.7%
3rd Quarter	723	699	851	693	788	13.7%
4th Quarter	692	667	793	659	751	14.0%

## continued: letter from Nancy Bos

— continued from page 2

- Audition notifications
- Performance opportunities
- Substitute-teacher pool for when I was sick
- People to attend shows with
- Greater appreciation of other genres
- Understanding different teaching environments
- Rate and policy discussions
- Sounding boards for student issues
- Mentoring, both of me and by me
- Collaboration regarding teacher-hopping students
- Master class opportunities
- Technology in the studio discussions
- Sympathetic listening

Our local areas, much more than our online worlds, are small worlds where lasting relationships are built. Burning bridges with local colleagues is a mistake that can take years to repair, but not even trying to build those bridges is a sad loss of opportunity to gain all of these benefits and more. So my challenge to you is on the table: Make a new voice teacher friend, share coffee or a book discussion, change your professional life for the better. And if you live near me, I'll buy the first cup.

With my sincere gratitude for all that NATS and my NATS colleagues have given me,

-- Nancy Bos ([www.studiobos.com](http://www.studiobos.com))

Inter Nos Associate Editor, Northwest Regional Governor







**JULY 8 - 12, 2016**

# NATIONAL ASSOCIATION OF TEACHERS OF SINGING **54<sup>TH</sup> NATIONAL CONFERENCE**

## NATS COMPETITIONS Semifinals and Finals



**NATSAA 2016**  
44th NATS Artist Awards Competition for Singers

### JULY 8 – PRE-CONFERENCE WORKSHOPS

#### On Stage at Lyric Opera of Chicago

*Join us for a look inside the many facets of the Lyric Opera of Chicago. Tour the opera house, learn about the mission and visit with some of the artists.*

#### Pop/Rock Vocalism for the Music Theater Singer

*Presented by: Sheri Sanders, Melissa Cross with Mary Saunders Barton*

#### The Aging Voice

*Presented by: Brenda Smith, Michael Johns, Aaron Johnson, Peggy Baroody, and Amy Nabors*

#### The Training of the Singer and the Teacher – Charting a Course for the Future

*Presented by: Allen Henderson, Scott McCoy, and Others*

#### HOTEL INFO:

540 N. Michigan Ave.  
Chicago, IL 60611  
(312) 836-0100



#### Special NATS Group Room Rates:

**\$149.00/per night/single or double occupancy\***

*\*Special price for guest room wireless Internet service for NATS Attendees is \$1.00 per day.*

## FEATURED GUEST ARTIST

### Renée Fleming

World-renowned soprano and musical ambassador Renée Fleming will join attendees at the 54th NATS National Conference in Chicago! Ms. Fleming will do a Featured Master Class, Lecture and Q&A, as well as a concert on Sunday, July 10 @ 8 pm with Members of the Ryan Opera Center. Tickets are still available at [nats.org/Chicago2016](http://nats.org/Chicago2016).

One of the most beloved and celebrated musicians and personalities of our time, Fleming captivates audiences with her sumptuous voice, consummate artistry, and compelling stage presence. At a White House ceremony in 2013, the President awarded her the National Medal of Arts, America's highest honor for an individual artist. Known as "the people's diva" and winner of the 2013 Grammy Award for Best Classical Vocal Solo, she continues to grace the world's greatest opera stages and concert halls, now extending her reach to include other musical forms and media.



*Renée Fleming*

## FEATURED MASTER CLASS PRESENTER

### Warren Jones



*Warren Jones*

NATS is pleased to announce that Warren Jones, one of the field's leading collaborative pianists, has joined the lineup of speakers for the organization's 54th National Conference in Chicago, July -12, 2016. His eclectic career has taken him to virtually every corner of the musical world. He performs with some of today's best-known artists: Stephanie Blythe, Anthony Dean Griffey, Bo Skovhus, Eric Owens, John Relyea and Richard "Yongjae" O'Neill. He is the Robert and Mercedes Eichholz Principal Pianist for the exciting Santa Barbara-based chamber music group Camerata Pacifica. His sessions will be enlightening, filled with depth of content, and will be infused with his infectious personality and warmth.

**SPECIAL  
PRE-CONFERENCE  
EVENTS including  
pre-conference  
workshops and tours**

**OVER 30  
BREAKOUT  
SESSIONS  
TO CHOOSE  
FROM!**

**For more information, or to register, visit us at  
[www.nats.org/Chicago2016](http://www.nats.org/Chicago2016)**



## Vocal Retraining of Problem Voices

by Arlene McIntyre

Back when I was trained, the standard method of voice training was empirical; it was expected that you taught what your teacher taught you. If a voice did not work, the would-be singer often fell by the wayside because there was not the information on the voice that is available today.

In the 1970s, that began to change with the development of fiber-optic technology. It was exciting to many voice teachers, and I spent many hours researching the subject at the University of British Columbia Medical Library. I also spent many summers away on courses in the US with leading researchers on vocal production. One course was particularly exciting at the Syracuse, New York Medical School. There, I was introduced to fiber-optic technology and to Jo Estill – an amazing pioneer.

Experience in the studio led me to understand that singers with vocal problems needed different rules with an emphasis on consistency in order to succeed. I discovered that I could, with a studio framework plan, help most of the singers in trouble. In the early stages, it was trial and error, but a pattern emerged that worked well, although there were changes tailored to each singer as training progressed.

From my perspective, the following rules are necessary for the singer to succeed. These rules ensure the singer has realistic expectations and understands that I am not a medical professional. I am not a doctor and I bow to the doctor's direction as to the patient's care. On the other hand, if I agree to work with a singer who has a vocal problem, I need to control the singing aspect of the process. Working with singers who have serious vocal problems is intense, time-consuming, fatiguing and a huge responsibility. This work is rewarding and the singers are grateful.

### Guidelines

It has been my experience that most singers with serious vocal problems are only too willing to do whatever is required to regain their voice, especially those who are professional voice users. Without exception, they are fearful and vulnerable. It's my responsibility to provide informed and clear directions to the singer. I consider it my job to allay those fears but without any promise as to the outcome of the lessons. With clear direction on my part and compliance on the student's part, recovery is not only possible but likely. I make this clear at the outset.

**1** If the symptoms are mild, I will work on basic technique for a maximum of two months (posture, breathing and phonation). If the symptoms are present in two months, the singer must consult a laryngologist. If symptoms are severe when I first audition the singer, I refuse to teach until the singer is seen by a laryngologist.

**2** If a singer is referred to me by a laryngologist, I insist on knowing the exact nature of the vocal problem. If a diagnosis is nodes, polyps or post-vocal surgery, I impress on the singer that they must follow my directives or I will cease to teach them. This includes not singing anything other than what I assign until I feel they are technically sound – which is usually around the three-month mark. I also insist they have at least one session with a speech pathologist and I do recommend that they have several sessions. A follow-up with the specialist is mandatory around the three-month period.

**3** I try to have two to three half-hour lessons per week set aside for the first few lessons, teaching easy scales and humming. Consistency and monitoring are necessary. Subsequent lessons introduce vowels and breath-onsets. Easy and careful phonation without worrying the singer is the goal here. Also, I do not adjust the resonators at this point. I reduce the process down to the simplest form possible so that phonation can occur without extraneous muscle involvement. At this stage, most of the effort is directed toward relaxing the singer enough so that he/she is able to phonate and begin to enjoy singing again.

**4** My experience has shown that the order of recovery cannot be prescribed after the initial lessons. I adjust my plan for the current day's lesson depending on what I hear. I carefully choose repertoire and scales. If there is the slightest hint of inappropriate muscle use in a particular scale or song, I back off and choose something that I know is easier to sing. The singer's confidence has been shaken by the loss of their voice and the goal is to restore their confidence. It is at this point when the singer and I really can begin the usual vocal training and enjoy singing again.

*Arlene McIntyre has been a voice teacher in private studios and university music programs for many years. In her private studio in North Vancouver, British Columbia, she has worked successfully with singers who have problem voices. A NATS member since 1976, she has held many executive positions at the local, district and regional level, serving two terms as Regional Governor in the Northwest.*







# JULY 8 - 12, 2016

## NATIONAL ASSOCIATION OF TEACHERS OF SINGING 54<sup>TH</sup> NATIONAL CONFERENCE

### JULY 8 – 9 AM to 1 PM PRE-CONFERENCE WORKSHOPS:

## SPECIAL PRE-CONFERENCE EVENTS!

### Afternoon at the Art Institute of Chicago - Thursday, July 7, 2016 – 1:00 pm

**Tickets:** \$30 each person (tickets must be purchased in advance to attend)

**Location:** Art Institute of Chicago;  
111 S. Michigan Avenue

**Meet at 1:00 pm** and enjoy a private tour of the Art Institute of Chicago with Joyce Robinson (wife of NATS president, Norman Spivey), curator at the Palmer Museum of Art at Penn State. The tour will focus on highlights from the American collection.

### Chicago's First Lady Architectural Tour - Thursday, July 7, 2016 – 2:00 pm

**Tickets:** \$45 each person (includes tour and bus transportation to and from hotel).

**Location:** 112 E. Wacker Drive; Magnificent Mile on the beautiful Chicago Riverwalk

Chicago's First Lady Cruises is the official cruise line with the Chicago Architecture Foundation and is proud to present the official Chicago Architecture Foundation River Cruise. Named Chicago's #1 Architecture Tour, the river cruise highlights more than 50 architecturally significant buildings and is led by passionate volunteer docents (guides) from the Chicago Architecture Foundation.

### HOTEL INFO:

540 N. Michigan Ave.  
Chicago, IL 60611  
(312) 836-0100



### Special NATS Group Room Rates:

\$149.00/per night/single or double occupancy\*

\*Special price for guest room wireless Internet service for NATS Attendees is \$1.00 per day.

**Registration Portal at:**

**www.nat.org/Chicago2016**

### On Stage at Lyric Opera of Chicago

Join us for a look inside the many facets of the Lyric Opera of Chicago. Tour the opera house, learn about the mission and structure of the Ryan Opera Center, one of the country's premier young artist training programs, and visit with some of the artists. Discuss how casting has changed with the addition of classic music theater productions to the repertory. Learn about the Lyric's community engagement efforts and take home ideas that you can scale to your local setting.

### Pop/Rock Vocalism for the Music Theater Singer

**Sheri Sanders, Melissa Cross with Mary Saunders Barton**

Get in the trenches with this team of presenters and increase your skill in finding those perfect auditions cuts for pop/rock auditions and healthy approaches to singing rock "in the key of screaming." Watch the process as singers discover the right cuts for them, and take home new skills and processes that will serve your students.



Sheri Sanders



Melissa Cross



Mary Saunders Barton

### The Training of the Singer and the Teacher – Charting a Course for the Future Allen Henderson, Scott McCoy, and Others

In the 1950s a program instituted by NATS was later influential in the development of the DMA degrees in voice and voice pedagogy. Several generations later we are at another juncture with many questions being asked about the training of today's singers and teachers of singing. One of the most important things we can do today is shape the education of tomorrow's teachers. In preparation for this workshop, attendees will be presented several position papers to read and prepare in advance so that our work together will be most fruitful.



Allen Henderson



Scott McCoy

### The Aging Voice

**Brenda Smith, Michael Johns, Aaron Johnson, Peggy Baroody, and Amy Nabors**

This all-star panel of experts on the aging voice will help you with your own aging voice and your teaching of those who want to remain active singers in solo or choral settings as they age. You will leave with practical and applicable knowledge for your setting as well as hear about the latest research available on the aging voice.



Brenda Smith



Michael Johns



Aaron Johnson



Peggy Baroody

**REGISTER ONLINE: NATS.ORG/CHICAGO2016**

# Training the Transgender Singer: Finding the Voice Inside

by Shelagh Davies

**M**any singing teachers are now meeting a relatively new but rapidly expanding group of voice students – those who are transgender. If you are new to working with transgender students, you may have some questions and maybe feel a bit uncertain. In this article, I hope to give a bit of background, answer some of your questions, and welcome you to this important and rewarding area of practice.

## What is gender transition?

Until fairly recently, the terms “sex” and “gender” were used interchangeably and considered to mean the same thing. It was assumed that a person’s “sex” (genetic makeup) matched their “gender” (inner sense of maleness or femaleness). But we now realize that, for some people, the sex they were assigned at birth does not match their personal sense of gender identity. The technical term for this is “gender dysphoria” and it can cause huge suffering for someone who feels trapped in the wrong body.

To relieve that suffering, the person may go through a gender transition and take steps to make their outward appearance better match who they feel inside. People who undergo this process are called transgender; a transgender man (transman) has female genetic makeup but knows within himself that he is male; a transgender woman (transwoman) has male genetic makeup but knows herself to be female. The term “transgender” also includes people whose sense of gender is not completely binary – either strictly male or female. In this view, gender is like a rainbow with the gender colors blending into each other.

## How can I show respect for a trans person?

A kind, open, friendly approach is appreciated by all students, trans or not. For trans people, using the right name and pronoun shows respect. A transwoman is referred to as “she/her” and a transman as “he/him.” Some people prefer the androgynous pronoun “they,” e.g., “They had a good lesson yesterday.” If you’re not sure, just ask – it’s respectful and that way you’re sure to get it right. And if you make a mistake, just apologize.

Questions about gender reassignment surgery and hormone use are inappropriate and unnecessary except in two situations: you may wish to know if a transwoman has had laryngeal surgery to elevate the pitch, and you need to know if a transman is taking androgen therapy because this has a direct effect on the voice.



## Is the voice affected in the same way for transgender women and transgender men ?

No! A transgender woman (male to female) will have gone through puberty as a male. Her larynx enlarged and descended in the neck, the vocal folds became thicker and longer and the voice deepened into an adult male voice. Once puberty is complete, there is nothing that can reverse the process so she may choose voice therapy or phonosurgery to sound more feminine. Voice therapy should be undertaken with a speech-language pathologist qualified to work in this area. Voice therapy goals include raising the average speaking pitch, usually to an androgynous pitch area and modifying voice quality, resonance and inflectional patterns.

There are several phonosurgical procedures used to raise speaking pitch and eliminate lower pitches. However, these are controversial, the outcomes are mixed and they don’t address other vocal characteristics, such as resonance or voice quality.

For transmen (female to male), the situation is quite different. Many transmen take testosterone, which automatically and irreversibly deepens the whole pitch range and the average speaking pitch. These changes happen gradually and it can take a year or more before the voice settles. Some men have described this process as “going through puberty”; their voice cracks, squeaks, and is unreliable. While many transmen are delighted with the deeper, masculine sound, some are troubled

*continued on page 11 ...*

## continued: training the transgender singer

— continued from page 10

by the discrepancy between the deeper pitch produced by the larynx, and the unchanged resonance, produced by the shorter, smaller vocal tract. Some transmen are unable or choose not to take androgen therapy and so look to voice therapy to give them a more masculine sound. This can involve reducing vocal inflections, developing a more resonant, less breathy voice, and flattening vocal inflections.



### What fach and pitch range should I be targeting?

This is an important question for all singers and particularly for those who are transgender. It's also one you will want to discuss with your student. Some students would like to keep both a male- and female sounding voice while others want to leave the old voice behind.

### How can I make sure I don't harm the student's voice?

Training easy, efficient voice production is paramount. Your student is using their voice in a non-habitual way, and a way that the larynx was not initially designed for. Singing technique can be monitored in the usual way: Does the singer feel any strain or sensation in the throat? Is there any observable strain? Is the voice quality clear and easy? How is the speaking voice after singing? But take heart: The research literature on speaking voice clearly shows that voice feminization and masculinization can be done without harming the voice.

### Transwomen and the singing voice

Most transwomen singers benefit from gentle, gradual stretching of the upper pitch range. This can be done safely using a semi-occluded vocal tract technique (vocalizing through a straw, lip bubble, tongue trill, etc.) keeping within a comfortable pitch range. There should never be any strain and the speaking voice should feel normal or better afterwards. Replacing the masculine sounding chest register with lighter registration of a mixed or head voice can also feminize the voice. Slight breathiness may also be useful, depending on the repertoire.

### Transmen and the singing voice

In working with transmen, it's important to ask if he is taking testosterone, for how long, and if the voice is now stable.

If the voice is still changing you may want to simply develop more efficient singing habits to reduce strain. Once the voice has stabilized at a deeper pitch, you can help the student learn how to use his new instrument with maximum ease. If your student is not taking androgens and wants to develop a more masculine singing voice, training a resonant voice quality can be useful. You can help him develop an easy, clear, and non-breathy voice with strong,

forward resonance sensations. Singing very low pitches should be avoided or undertaken cautiously since this can be fatiguing and damaging to the voice.

Voice teachers truly understand the deep connection between our voices and who we are. You have so much to offer transgender students and their joy as their real voice emerges is wonderful to see. Best wishes in this important work!

### Recommended reading

What follows are just a few of the readings I would recommend on this topic:

- *Voice, Speech and Gender*: a brief overview.

[http://www.shelaghdavies.com/workshops/information\\_handout-october\\_2015\\_voice\\_speech\\_and\\_gender.pdf](http://www.shelaghdavies.com/workshops/information_handout-october_2015_voice_speech_and_gender.pdf)

- *Voice and Communication Change for Gender Nonconforming Individuals: Giving Voice to the Person Inside*: a recently published, comprehensive article reviewing the literature on voice and communication change in transgender people:

<http://www.tandfonline.com/doi/full/10.1080/15532739.2015.1075931>

- *Voice and Communication Therapy for the Transgender/ Transsexual Client*, 2012: the only publication containing information on training transgender singers. Ed. Adler, Hirsch, Mordant. Chapter 18, The Singing Voice, Anita Kozan.

*Shelagh Davies (www.shelaghdavies.com) is a speech-language pathologist in private practice and clinical assistant professor at the University of British Columbia. She specializes in voice training and rehabilitation, in particular with singers and transgender people.*



"Music is one way for young people to connect with themselves, but it is also a bridge for connecting with others. Through music, we can introduce children to the richness and diversity of the human family and to the myriad rhythms of life." – **Daniel A. Carp**

## Perspectives from a Teen Singer

by Akemi Takahashi

Music educators recognize that the power and influence of music can have a profound impact on people of all ages. However, a common topic of controversy among voice teachers is the age at which a child should be accepted into the studio as a student. While many educators believe that if a child is disciplined and determined, their age should not be a factor into allowing them to take lessons, other teachers prefer to not work with students younger than 14. Little do they know how fun and rewarding it can be for both the student and the teacher.

I began taking voice lessons when I was nine years old. I didn't take an interest in it because my parents urged me to, or because I was just bored. Rather, I knew from a very young age that all I wanted to do for the rest of my life was sing and perform. When I first started lessons, I had severe performance anxiety and it was keeping me from singing in a group class. It angered me that something like stage fright would hold me back from doing what I loved.

With encouragement from my teacher, however, I conquered my fear and was performing in another group class exactly two weeks later. In just that first month of lessons, I gained confidence in an area that had always racked me with nerves. This proved to be a powerful foundation for my journey into a lifetime of involvement in music.

Now, as a freshman in high school, I participate in multiple choirs, performance groups and musicals. I find myself presented with amazing opportunities thanks to the musical



education I received as a child. Many people are surprised when I tell them the age at which I began taking voice lessons. How, they ask, did I manage to juggle my homework, social life, extracurricular activities and sports -- all while keeping a career in singing on the horizon?

They share the concern of many voice teachers: Will beginning lessons at a young age take away the student's love of music? Will the competitions, festivals and long rehearsals negatively affect

the student's motivation and happiness? No teacher wants to be responsible for that. However, this concern clouds the fact that voice lessons can, in fact, build confidence, character and determination in children. Many students will agree with me when I say that taking voice lessons has made me a better singer and a better person. It is also the right of the student -- no matter what their age -- to pursue their love for singing and see where it takes them in their lives.

Another reason some teachers are hesitant to teach children is because of the child's lack of experience in singing. They believe that it's better to let the child explore his or her interest in music for a while before committing to lessons, therefore avoiding the student's potentially short-lived time with the studio. This saves both the student and teacher a lot of time and energy. Even so, the teacher could be missing out on a valuable experience. Every teacher is different, and it's their decision whether or not to let children take lessons. Teaching young

*continued on page 13...*



## continued: perspectives from a teen singer

— continued from page 12

children is extremely gratifying, and to see how far they've come at the end of their time at the studio can be immeasurably rewarding.

As a teacher, your passion for music is a powerful tool of influence in the lives of your students. Electing to teach and mentor young people can be an opportunity to impart that passion and shape their perspective on how they choose to incorporate music into their lives.

*Akemi Takahashi is a freshman at Sammamish High School in Bellevue, Washington, studies voice with Nancy Bos, and recently performed with the Honors Performance Series at Carnegie Hall. She intends to pursue a career in singing and the performing arts.*



### Participate in a Master Class at the National Conference

Do you or your students want to participate in a Master Class? The 2016 NATS National Conference will feature several major master class sessions. We welcome self-recommendations or recommendations of students to participate in the sessions. Please note the requirements for each session and complete all required fields in order to complete your recommendation. An audio sample is required in order to be considered.

#### INSTRUCTIONS:

- 1) Complete the online application. [http://www.nats.org/cgi/page.cgi/master\\_class\\_form.html](http://www.nats.org/cgi/page.cgi/master_class_form.html)
- 2) All applicants must provide an audio sample of appropriate repertoire, maximum 4 minutes. MP3 is the preferred audio format.
- 3) NATS members volunteering themselves should enter their name in both the NATS Member field and the Applicant field.

"In jazz, or in any art, the desire to grow and develop your art is as important as being naturally gifted with your vocal talent. A jazz singer's performance can evoke particular feelings and emotions not only to the singer but also to the audience. Throughout history, not all singers who became famous were the most technically perfect singers. We remember these singers because of their passion for singing and their emotional delivery of their song performance." — **Jan Shapiro, 'So You Want to Sing Jazz'**

# 2016 NATS Winter Workshop Report

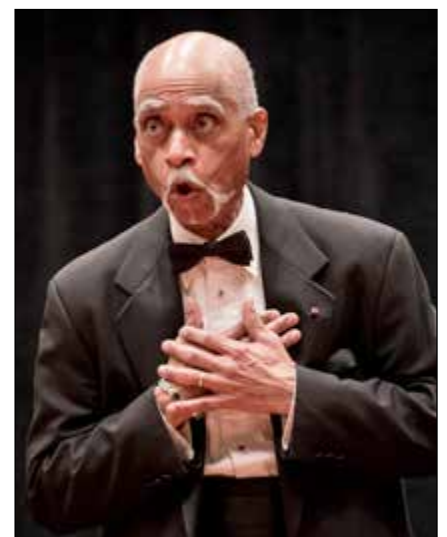
by Allen Henderson, NATS Executive Director

The NATS Winter Workshop in conjunction with the National Opera Association in Indianapolis was a rousing success due to our excellent clinicians and the added benefit of sessions programmed by NOA.

Margo Garrett, Donna Loewy and Elvia Puccinelli led the first ever NATS *Collaborative Piano Summit* and addressed several topics in their three sessions: "Building a Collaborative Piano Program," "Developing a Curriculum for a Collaborative Piano Program" and "The Down and Dirty Guide to Playing Orchestral Reductions and Teaching Others to Play Them." The sessions were also illuminating for voice teachers, with many stating how much they appreciated the in-depth information and discussion.

Other NATS presenters included Julia Faulkner, director of vocal studies for The Patrick G. and Shirley W. Ryan Opera Center, Lyric Opera of Chicago. In a conversation with Allen Henderson, Faulkner shared her ideas on *Teaching the Elite Singer*, and also presented a master class in collaboration with Margo Garrett where they coached singer/pianist teams in operatic repertoire. Attendees also enjoyed a presentation by Rena Sharon entitled *Multi-Media in Art Song Performance: Breaking Traditions to Preserve a Global Legacy*.

A special treat was a performance of a newly created piece for two singers, trombone and piano, directed by Gayle Shay and performed by her students and colleagues from Vanderbilt University.



*Clockwise from top: David Duncan in collaboration at Cabaret night; the panel for the "Heritage and Hope From the African American Experience" session; George Shirley performing "It Ain't Necessarily So"; Vanderbilt University performers and Gayle Shay; David Duncan on authentic performance of the Great American Songbook.*

*continued on Page 15...*

## continued: NATS 2016 Winter Workshop

— continued from page 14

Pianist David Duncan also taught a master class on *Stylistic Performance of the Great American Songbook* and worked with an excellent group of singers.

A special opportunity involved a visit to the Great American Songbook Foundation and Archives (founded by Michael Feinstein) in neighboring Carmel. We were treated to a grand tour of the facilities at the Palladium Arts Center and the incredible American Songbook Archive, where they are preserving a vast collection of some of the seminal works of the Songbook. Many thanks to the staff for hosting us.

*At right, clockwise from top: Donna Loewy, Margo Garrett and Elvia Pucinelli discuss collaborative piano program development; Donnie Ray Albert; Julia Faulkner makes a point to a singer in her master class.*



## Support NATS and have fun volunteering!

NATS depends on volunteers! Members, students, and friends are asked to assist in all areas of event operation for the 54th National Conference in Chicago, July 8–12, 2016.

- ▶ **SNATS members or student volunteers who contribute 15 hours will receive a complimentary student registration** (valued at \$125). NATS teachers are encouraged to help their students sign up for this educational opportunity.
- ▶ **All volunteers will receive a limited edition NATS t-shirt** and the satisfaction of knowing you played an important role at the national conference.
- ▶ **Lots of Choices!** Volunteer your time in Registration; as a Session Monitor; as a Welcome Ambassador; as Volunteer Support Staff member; or by helping contribute to Marketing/Communications/Social Media.



**REGISTER ONLINE: [www.nats.org/Volunteer](http://www.nats.org/Volunteer)**

NATIONAL ASSOCIATION OF TEACHERS OF SINGING  
**54<sup>TH</sup> NATIONAL CONFERENCE**

**JULY 8-12, 2016 · Chicago**



## 2016 Intern Program Participants Chosen

The executive office of the National Association of Teachers of Singing (NATS) has announced that 12 members have been selected to participate in the 2016 NATS Intern Program. A 10-day forum that pairs experienced and recognized master teachers of voice with talented, young teaching professionals, the NATS Intern Program is designed to promote the dynamic exchange of ideas and techniques, and substantially improve studio teaching skills.

This year's interns will work with master teachers James Doing, Jeannette Lovetri, Julie Simson and Stephen King at the University of North Carolina at Greensboro, June 7-16. Kathryn Proctor-Duax is the director of this year's NATS Intern Program, while Robert Wells is the on-site coordinator.

### The NATS Intern Program Class of 2016 includes:



**Elizabeth Ann Benson**  
Auburn, Alabama  
(Auburn University & Independent Studio)



**Melissa Brobeck**  
Athens, Ohio  
(Athens Community Music School)



**Derek Chester**  
Greeley, Colorado  
(University of Northern Colorado)



**Meghan Dewald**  
Mount Pleasant, Michigan (Central Michigan University)



**Les Flanagan**  
Norman, Oklahoma  
(University of Oklahoma)



**Jamie-Rose Guarrine**  
Amherst, Massachusetts  
(University of Massachusetts, Amherst)



**Michael Hanley**  
Boston Massachusetts  
(Boston Conservatory)



**Katie Hannigan**  
Rochester, New York  
(Nazareth College)



**Aaron Humble**  
Rock Island, Illinois  
(Augustana College)



**Jeffrey Seppala**  
Brownsville, Texas  
(University of Texas Rio Grande Valley)



**Daniel Shirley**  
Greenville, North Carolina  
(East Carolina University)



**Jamie Van Eyck**  
Waco, Texas  
(Baylor University)

The NATS Intern Program is held annually. Application materials for the 2017 Program will be available in late summer. Those interested in contributing to the support of the program can donate to the James McKinney Memorial Fund through the NATS Foundation.

### IN MEMORIAM: Sept 2015 - Jan 2016

Kathleen Arecchi  
Anita J Bard  
Linda E Berg  
Daniel Ferro

Mary Claudia Foltz  
Marie Gibson  
Claude W. Gossett, Jr  
Martha Herr

Josephine Lott  
Debra Marsch  
Mary McDonald  
Lucille Ringler

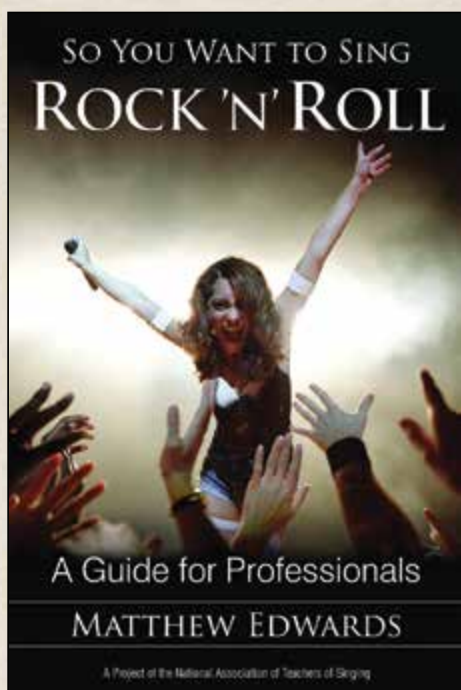
Margaret Schaper  
Brian Powers Smith  
Janet Stotts



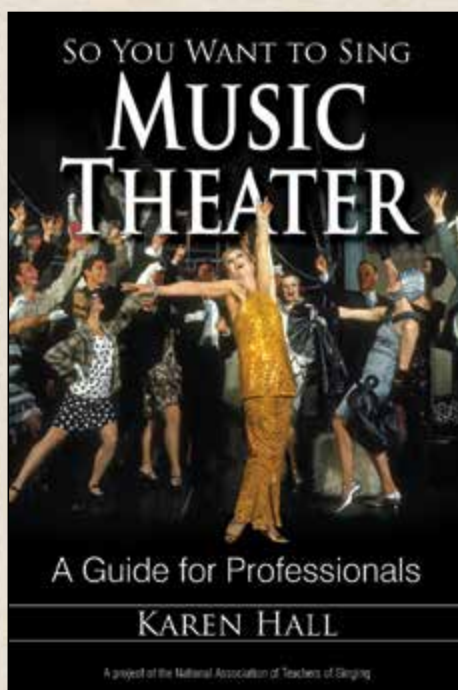


# SO YOU WANT TO SING

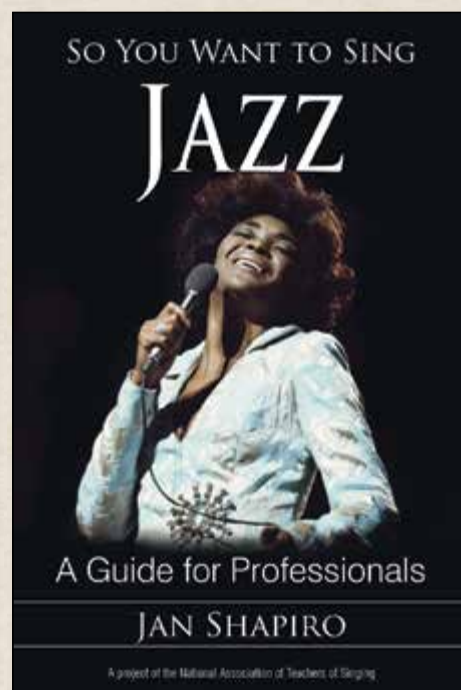
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# NATS Emerging Leaders Selected for 2016

Seven teachers of singing have been selected to receive 2016 Emerging Leader Awards by the National Association of Teachers of Singing.

This grant program is designed to recognize teachers of singing with no more than 10 years of teaching experience and who are active at the chapter and regional level of NATS. Winners

receive a \$750 grant to assist with their attendance at the NATS 54th National Conference, which takes place July 8-12, 2016, in Chicago. For more information, visit <http://www.nats.org/emerging-leaders-awards.htm>

**The seven NATS Emerging Leaders for 2016 are:**



Drake Dantzler,  
Lake Orion,  
Michigan (Great  
Lakes Region)



Marcus DeLoach,  
Philadelphia,  
Pennsylvania  
(Eastern Region)



Sarah Davis Eaton,  
Thornton, Colorado  
(West Central  
Region)



Tracelyn Gesteland,  
Vermillion, South  
Dakota (North  
Central Region)



Valentin Lanzrein  
Greencastle,  
Indiana (Great  
Lakes Region)



Jessica McCormack,  
Granger, Indiana  
(Great Lakes  
Region)



Leischen Moore,  
Tacoma, Washington  
(Northwestern  
Region)

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*The only national competition  
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*View session recordings online  
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and workshops*

# WWW.NATS.ORG

## NATIONAL ASSOCIATION OF TEACHERS OF SINGING



# National Student Auditions is Chicago Bound in 2016!

The 2016 National Student Auditions semifinals and finals will be part of the NATS 54th National Conference

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

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## NATIONAL ONLINE SCREENING

**April 2016** - Deadline for online digital submissions.

Top 14 singers from each category  
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Top 3 singers from each category advance to final round.  
1st, 2nd, and 3rd place winners receive prize money.

## ELIGIBILITY

All singers age 14-30 as of March 1, 2016.

Audition Categories		
Category	Age Limit	Years of Study
I. High School Music Theater Women	14-19	no limit
II. High School Music Theater Men	14-19	no limit
III. High School Women	14-19	no limit
IV. High School Men	14-19	no limit
V. Lower College Music Theater Women	22	0-2 post high school
VI. Lower College Music Theater Men	22	0-2 post high school
VII. Lower College/Independent Studio Women	22	0-2 post high school
VIII. Lower College/Independent Studio Men	22	0-2 post high school
IX. Upper College Music Theater Women	25	3-5 post high school
X. Upper College Music Theater Men	25	3-5 post high school
XI. Upper College/Independent Studio Women	25	3-5 post HS; all undergrad
XII. Upper College/Independent Studio Men	25	3-5 post HS; all undergrad
XIII. Advanced College/Independent Studio Women	22-30	4+ post high school
XIV. Advanced College/Independent Studio Men	22-30	4+ post high school
XV. Hall Johnson Spiritual Category	17-23	No limit; undergrad men/women

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





**JULY 8 - 12, 2016**

# NATIONAL ASSOCIATION OF TEACHERS OF SINGING **54<sup>TH</sup> NATIONAL CONFERENCE**

## TRANSPORTATION INFORMATION



**Information on GO Airport Express Chicago –  
Special Shuttle Rates for NATS Attendees:**

### **SPECIAL ONLINE PRICING:**

**\$19 per Person from O'Hare Airport and  
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Fares do not include a \$2 per person MPEA airport departure tax. Please follow the instructions on their web portal to make your airport transfer reservations.

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### **FROM O'HARE INTERNATIONAL AIRPORT:**

From baggage claim, follow overhead signs to Rapid Transit Train. Take the Rapid Transit Train (Blue Line) to the Jackson Street stop. Go downstairs, through the tunnel toward State Street, then back up the stairs. Board the Northbound Howard Line (Red Line) and exit at Grand and State. Exit subway, walk two blocks east to hotel.

### **FROM MIDWAY AIRPORT:**

From baggage claim, follow signs to Rapid Transit Train. Take the Rapid Transit Train (Orange Line) to the State and Lake Stop. Walk down to street level, and enter the subway on State Street. Board the Northbound Howard Line (Red Line) and exit at Grand and State. Exit subway, walk two blocks east to hotel.

## LODGING INFORMATION



**The 54th NATS National Conference will be held at the  
Chicago Marriott Magnificent Mile in Chicago.  
540 North Michigan Ave., Chicago, IL, 60611  
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**The Marriott Magnificent Mile** is a renowned hotel on Chicago's famed mag mile combining the epitome of luxury and convenience at the Marriott Downtown Chicago Magnificent Mile Hotel, a Windy City landmark on Michigan Avenue. Situated amongst world-class shopping and dining, this Chicago, Illinois hotel is in walking distance of top attractions, including Navy Pier, American Girl Place, Millennium Park, Theater and Museum Districts. They have renovated luxury Chicago hotel rooms to relax and recharge. With 68,000 sq. ft. of versatile event space, it is a Chicago luxury hotel that provides a polished setting for productive business engagements, and cherished social gatherings.

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\*Special price for guest room wireless Internet service for NATS Attendees is \$1.00 per day.

You can reserve online now at the special [NATS Web Portal](#) and receive your confirmation right away.

To make room reservations by phone, please call toll free: **1-877-303-0104** and ask for the National Association of Teachers of Singing (NATS) Room Block.

**Deadline to make discounted room reservations: June 10, 2016 OR until our Room Block is filled up.**

[NATS.ORG/CHICAGO2016](http://NATS.ORG/CHICAGO2016)





# Opera and Musical Theatre in the 21st Century: "Heritage and Hope..." Indianapolis - 2016 CD and DVD ORDER FORM

The following sessions are available on CD and possibly DVD at the EGAMI A/V Sales Desk. CDs are available 30 minutes following each session. **NOTE: Not all musical sessions are available.**

DVDs of most sessions are available and will require shipping. See below for a listing.

NR = NOT RECORDED

Individual CDs are \$15.00. DVDs are \$28.00 each (S/H included). Some sessions are multi-CD sets and are \$28.00 a set.

PLEASE CHECK THE FORM FOR THOSE PRICES.

Thursday, January 7		Friday, January 8		Saturday, January 9	
DVD	CD	DVD	CD	DVD	CD
___	___ 1. Yoga for Singers: Workshop Warmups - <i>Lister</i>	___	___ 12. Vocalizzi Senza Voce - <i>White</i>	___	___ 22. Yoga for Singers: Vocalized Vinyasa - <i>Lister</i>
___	___ 2. Collaborative Piano Summit in Three Sessions (part 1) - <i>Garrett</i>	___	___ 13. Collaborative Piano Summit in Three Sessions (part 2) - <i>Garrett</i>	___	___ 23. Collaborative Piano Summit in Three Sessions (part 3) - <i>Garrett</i>
___	___ 3. Recital Story Telling: Merging Compelling Stories with the Music of Great Composers... - <i>Brautigam, Mazellan, Myers</i>	___	___ 14. Scholarly Paper - <i>Hershberger</i>	___	___ 24. Revisiting the "Fach" System <i>McCormack</i>
___	___ 4. Latin American Sacred Protestant Song - <i>Muñoz, Duarte</i>	___	___ 15. Opera America Singer Training Forum - <i>Larson, Graham</i>	___	___ 25. Portraits of Women in Contemporary Soprano Duet - <i>Dawson, Huntington, Park-Kim</i>
___	___ 5. Diversity Personified: The Composition Students of Antonin Dvorak - <i>Jirak</i>	___	___ 16. Singing on Stage: An Actor's Guide - <i>Streeton</i>	___	___ 26. Teaching the Elite Singer: A Conversation with Julia Faulkner
___	___ 6. Opening Ceremonies and Luncheon - <i>Albert</i>	___	___ 17. Mexican Song of the 20th and 21st Centuries - <i>Trujillo, Villaverde, Weeks</i>	___	___ 27. Comparative Perspectives of Voice Teacher and Stage Director - <i>Park, DeSimone</i>
___	___ 7. Heritage and Hope From the African-American Experience - <i>Shirley, Young, Brown, et al.</i> <b>(Two CDs - \$24.00)</b>	___	___ 18. Master Class: Stylistic Performance of the Great American Songbook - <i>Duncan</i>	___	___ 28. Multi-Media in Art Song Performance: Breaking Traditions to Preserve a Global Legacy - <i>Sharon</i>
___	___ 8. The Art of Gesture: Developing a Singer's Palette - <i>Bellflower</i>	___	___ 19. Experiential Learning of Opera Through Parodies From Operetta - <i>Ali</i>	NR	NR 29. Sacred in Opera Initiative - <i>Hagar-Goeper</i>
___	___ 9. Zero to Hero: Using Web, New Media, & Innovation to Build an Opera Program... <i>Daehn, Markou</i>	___	___ 20. Plenary Session - Dominick Argento Chamber Opera Composition Winner: The Clever Artifice of Harriet and Margaret - <i>Brautigam, Dawson</i>	___	___ 30. Masterclass: Coaching Singer and Pianist Teams in the Performance of Opera Arias - <i>Faulkner, Garrett</i> <b>(Two CDs - \$24.00)</b>
___	___ 10. The Perfect Show: Variations and Possibilities in Michael Ching and Dean Anthony's Speed Dating Tonight - <i>Mungo, Modesitt, Anthony</i>	___	___ 21. What's Past is Prologue: The Legacy Continues CONCERT <b>(Two CDs - \$24.00)</b>	NR	NR 31. Can You Hear Me? A Modern Musical Fable - <i>Shay</i>
___	___ 11. COLLEGIATE OPERA SCENES COMPETITION FINALS <b>(Two CDs - \$24.00)</b>			___	___ 32. Vocal Competition Winners Concert
				___	___ 33. 21st Annual Legacy Gala Banquet and Awards

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## Streaming Video: The NATS Live Learning Center

NATS is making session recordings from past national conferences and workshops available online so you can catch up on sessions you missed and tap into industry education year-round. The NATS Live Learning Center connects you to sessions recorded live from the 53rd NATS National Conference, the 2015 NATS Winter Workshop and soon the 2015 NATS Summer Workshop, in addition to so many more from previous years.

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

**Session recordings through the NATS Live Learning Center are available for the 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!**



*Scan for more info*

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

**[nats.sclivelearningcenter.com](http://nats.sclivelearningcenter.com)**



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

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