



NATIONAL ASSOCIATION OF TEACHERS OF SINGING

inter nos

"Between Us"

WWW.NATS.ORG

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ASSOCIATION NOTES

Ethics, Diversity, #MeToo, #MentorHer, and the Conscience of Our Profession

I wanna lie

I wanna think things are better than they are

I wanna think we've gotten further, and that far

Is just an inch away

I wanna lie

—from *A Horse With Wings* by Ricky Ian Gordon

I recently had the pleasure of hosting Ricky for a master class at Georgia Southern University and as a judge for the week long American Traditions Competition (americantraditionscompetition.com) in Savannah for which I serve as a board member. Ricky loves NATS and NATS loves Ricky. Every time I am with him, I come away moved and enriched by our conversation, his work with young singers, his love of the spoken and written word and the inspiration it provides him in his work as a composer. In the current climate in our world I was particularly moved recently by the above verse from one of his songs. While we all might wish for the sentiment expressed in his lyric, let's be honest. We have work to do in our profession and it is our responsibility to bring about the necessary change to support all our colleagues, embrace and promote diversity, promote and expect the highest levels of ethical behavior, and model that behavior for the coming generations.



Allen Henderson
NATS Executive Director

Diversity

It is our responsibility to promote and encourage diversity in all forms among our membership and programming. Approximately 18 months ago I had the pleasure of discussing initiatives to promote diversity in our programming for the national conference with a few of our members who agreed to promote

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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 Running on Empty: 12 Tiny Changes

I recently purchased a new car and was amazed at all of the bells, whistles, and safety features that come standard. One of my favorite high-tech features is the FUEL RANGE INDICATOR that tells me how much farther I can go before I roll to a stop. This is particularly helpful when the little gas pump icon lights up to remind me to find a gas station and I am relieved to discover I can still go another 20 miles. (It is a fact of life that people who wait for the little gas pump light to come on before fueling, are inevitably married to people who fill up when the tank is half empty and wouldn't dream of waiting for the little light. But I digress...)

It would be very helpful to have a FUEL RANGE INDICATOR for my life. Like many of my colleagues I often keep going and going until I run out of mental and physical fuel.

A real-life BACK UP CAMERA would also be great! Imagine being able to see what opportunity or challenge is coming along right behind you.

Or how about that LANE CHANGE WARNING? The side mirrors beep when I activate my turn signal and someone is in my blind spot. How many bad decisions could I have averted if a real-life lane change warning beeped as I was veering into the path of an obstacle.

There is even a DISTRACTED DRIVER coffee cup icon that pops up on the dash on long road trips when the car decides you aren't quite as focused as you need to be. Time to take a break!

A built-in MINDFULNESS feature will not allow certain functions, such as setting the clock, if the car is moving. Brilliant!

So, now that my car is officially smarter than me and may be making better decisions, I decided that it's time to revisit Kristine Hurst-Wajszczuk's blog [12 Tiny Changes](#). "Dr. Kris" originally posted the weekly blog for her University of Alabama-Birmingham Opera students. In January, she posted, "It's time to revisit the 12 TINY CHANGES series I posted a few years ago. We're not going to attempt to



Cynthia Vaughn
Associate Editor
for *Inter Nos*
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Call for Submissions

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

continued: Ethics, Diversity, and the Conscience of Our Profession

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and encourage proposal submissions from minority members of our association. As you view our conference program you will notice the results of a little encouragement behind the scenes and a lot of excellence among our member colleagues who submitted proposals for a rich variety, and the most diverse program ever. With only 8.2% of our membership self-identifying as non-Caucasian, we know we must continue to promote NATS membership among diverse populations. Our students of diverse backgrounds need diverse role models in the profession so we must encourage more mentorship within our membership and also actively seek to identify today's students who show an affinity for teaching and encourage them to seek out the education and preparation to succeed as a teaching artist.

Ethics

NATS has a [Code of Ethics](#) which each member confirms their commitment to yearly when they renew their membership. As we approach our 75th anniversary as an association we must renew our commitment to ethics and raise the consciousness of one another to the importance and absolute necessity of ethical behavior between each of us and our students, colleagues, and association. President Linda Snyder recently asked our Ethics Committee to review our current Code of Ethics and suggest revisions. The committee has deliberated and discussed ways to strengthen, clarify, and modernize our Code of Ethics to address the modern teaching environment. Additionally, they have sought the advice of our legal counsel James Nolan in order to make sure the revised Code is enforceable and legally sound. Once approved by the Board of Directors, the new Code of Ethics will allow us to embark on a renewed effort to educate our membership and provide clearer direction regarding ethics matters.

#MeToo

When the #MeToo movement began to more publicly empower victims of sexual harassment to share their stories I immediately began to think of the impact this movement could have on the performing arts. Once we began hearing about investigations at the Metropolitan Opera, major symphony orchestras, opera companies and theaters, and even a few leading conservatories and summer programs, it quickly became publicly clear that new systems and stronger systems must be created to ensure change happens. A question asked by many who lead organizations in the arts today is: How do we foster professional and artistic spaces in which people

feel supported, respected, empowered, and most of all, safe? The solutions are not simple and due to the various teaching constructs in which voice professionals work there is not a one size fits all approach to dismantling past systems that have allowed harassment and discrimination to exist. For those who teach at institutions, many times those systems have failed victims. Our best solution as colleagues is to be committed to the mantra "if you see or hear something, say something." We must speak up and speak out for (or unfortunately in some cases against) one another. For those who teach in an independent setting, there are other considerations which must be made in order to ensure a safe environment in which to teach. For those who operate multi-teacher studios, additional questions must be considered in order to protect all parties in the unique setting in which voice instruction is offered. In my search for some resources that may assist I discovered an excellent resource list at the [Theatre Communications Group](#) website which may be of interest as it brings together a variety of resources for those interested in advocacy efforts as well as those seeking support. As we discuss these issues among our Board of Directors we are committed to open dialogue and providing the best resources possible to our membership and our profession.

#MentorHer

Mentorship is critical for ALL in our profession and NATS provides several formal mentoring initiatives including the acclaimed NATS Intern Program. We are committed to providing even more opportunities for mentoring and you will hear more about this in various sessions at our national conference including a presentation by our colleagues from the American Academy of Teachers of Singing. Along with vocal, pedagogical and academic purposes for mentoring, is a need for mentoring through current social issues. One response to the #MeToo movement launched by Sheryl Sandburg and LeanIn.org is #MentorHer, an effort to encourage men to mentor women. A recent survey indicated a possible backlash that could be harmful to women. Almost half of male managers who responded to the survey indicated that they now are uncomfortable participating in common work activities with women including working alone and mentoring. In order to counteract this trend resources are being created to help make workplaces stronger and safer. More information on this is available at leanin.org/mentorher.

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continued: Ethics, Diversity, and the Conscience of Our Profession

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#NATSvegas

Every two years we have the opportunity to gather nationally. I am always excited when I hear the depth of conversation our colleagues engage in when we are in this setting. Some conversation is practical, some philosophical, and some leads to collaboration and groundbreaking research. I also always see a lot of informal mentoring happening in the nooks and crannies of our conference setting. There is a lot happening in Las Vegas this summer that you will not want to miss and probably a few unannounced surprises along the way. I hope you will join us.

Ricky's lyric takes a hopeful turn as he expresses hope for the future and commits to making a difference:

A horse with wings
I wanna think of things like that and other things
I want two brothers, one who laughs and one who sings
I hope the future brings
A horse with wings
I wanna know
The things they told me way back when were really so
I wanna make a little mark before I go;
Not barely just get by
I wanna fly

Let's commit to making our NATS world (and the entire world) a better place for all.

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

Certified 2018 National Election Results



Carole Blankenship



Nancy Bos



Alison Feldt



Diana Allan



Kristine Hurst-Wajszczuk



Jason Lester

Lloyd Mims, Secretary-Treasurer, National Association of Teachers of Singing, has certified and approved the 2018 National Office Election Results. Newly elected officers will be installed at the business meeting at the conclusion of the 55th National Conference in Las Vegas on June 26, 2018. Karen Brunssen was installed as president-elect in 2016 and will be installed as the organization's president.

CANDIDATE	OFFICE	VOTES FOR	VOTES AGAINST	APPROVED
Carole Blankenship	President-Elect	806	3	Yes
Nancy Bos	Vice President for Membership	802	7	Yes
Alison Feldt	Vice President for Outreach	806	3	Yes
Diana Allan	Vice President for Auditions	806	3	Yes
Kristine Hurst-Wajszczuk	Vice President for Workshops	797	12	Yes
Jason Lester	Secretary-Treasurer	793	16	Yes



President's Update

by Linda J. Snyder, NATS President

In this my second year as President, I continue to be incredibly proud of this Association and deeply honored to serve in this position. I have the utmost respect and appreciation for our Board of Directors, and the support and work of Allen Henderson and staff in our National Office.



Linda J. Snyder
NATS President

Encouraged by what we have accomplished and our activities in progress, I look forward to this June's **national conference** that showcases the expertise of more members and more intercultural inclusive programming than ever before. Our gratitude goes to the Conference Program Committee and our Board of Directors who encouraged session submissions on diversity topics related to "vocal music education for all." Approaching our **75th Anniversary in 2019** is an exciting time, filled with opportunity. As the Association strategically plans for its future, the Board will be reviewing the current work and future goals of our national officers, our national committees, and the national office.

Travel. Representing NATS is a great joy. Events thus far have included the Winter Workshop in NYC, and several opportunities to adjudicate and to speak with many of you at Chapter and Regional events. What impressive student singers, teaching, clinics, and master classes I experienced at every one of these events! I also enjoyed representing NATS, along with our executive director, at the Singer Training Forum sponsored by Opera America this past fall.

International Activities. Marvin Keenze continues to serve as our excellent International Coordinator with our partner national associations around the world. After consultation, in the Fall I appointed an International Advisory Group to review our international offerings and opportunities, led by President Elect Karen Brunssen: Allen Henderson, Ryu-Kyung Kim, Lori McCann, Jonathon Retzlaff, Dean Southern, Scott Swope. This group has already held three video conference meetings and accomplished very productive research.

NATS Executive Committee (association officers) held its second annual "mid-year" meeting via video conference on February 13. Preliminary update reports indicate a high level of activity and excellent progress on a number of initiatives. A few highlights include:

- End of 2017 membership reports confirm a healthy increase: 7175 members, reflecting the variety of combined efforts by our national office and our Membership Committee led by Vice President Dan Johnson-Wilmot.

- Our Treasurer Lloyd Mims anticipates that the 2017 budget will finish strong once our able bookkeeper Margie Patterson and executive director Allen close the books.
- VP for Auditions, Diana Allan, reports that the number of applications for the NATS Artist Award and the National Music Theater Competition were higher than expected, with the highest ever for NMTC. National conference attendees are truly in for a special treat in hearing performances by both competition winners.
- See the related article on the 2018 Winter Workshop, under leadership of VP for Workshops Kristine Hurst-Wajszczuk.
- Alison Feldt, VP for Outreach, reports growth in new and reinstated Student NATS chapters (SNATS) and a second on-line "SNATS Chat," moderated by Dr. Errik Hood (UT). She has scheduled several visits to chapters in early spring.
- The Intern Program Committee, headed by Past President Norman Spivey, reviewed another excellent group (47) of applications. As a member of that committee and the Van Lawrence Award review (with Voice Foundation), I can vouch for a bright future for our mission to mentor and promote vocal education.
- The President, in consultation with Amanda Motes in the NATS Office and the NATS History (on our website), continues to review various NATS statistics related to our membership and program attendance. See the "From the President" column in the current issue of *Journal of Singing*.
- Progress reports were shared by several national committees related to important reviews: NATS Code of Ethics (revision in progress; chaired by Jennifer Trost; in consultation with our NATS attorney); NATS history documents and website update. The NATS Education Survey was completed and submitted by Kathryn Procter Duax (next steps TBD).
- National committees are expected to meet at least twice annually, either online or by video conference.

Networking and Advocacy. I continue to send greetings and best wishes to our partner associations prior to their national conferences and conventions. The national office and I will continue to provide arts advocacy resources to the membership. Note: the National Music Council, to which NATS belongs, submitted an important letter to the 2018 U.S. Congress in support of music education. Click here www.musiccouncil.org for its most recent newsletter (letter on page two).

Thank you. As an appreciator of "alliteration," this sign recently caught my eye: "Live, Love, Laugh, Leave a Legacy." As teachers, musicians, and NATS members, we leave a daily legacy in our studios, our communities, and our volunteer service to this Association. Watch for exciting news about special 75th Anniversary legacy opportunities from NATS, in cooperation with the NATS Foundation. The phrases "Sing for a Lifetime," and "NATS for a Lifetime" take on special meaning as we consider advancing our legacy. Once again, thank you for all you do in support of the future of our wonderful profession.

INTERNATIONAL

Marvin Keenze, International Coordinator

How are NATS members engaged internationally?

Take the survey. We'd like your feedback.

As we look to planning the future of international cooperation and activity, NATS wants to know how our members are currently engaged internationally. President Linda Snyder appointed an International Advisory Group to discuss a variety of initiatives and this group is seeking your participation in a brief survey so that we may have a better picture of the international engagement of our members in their voice activities. The NATS International Activity Survey is being hosted by group member Dean Southern and the Cleveland Institute of Music, whose logo appears at the top of the survey.

[CLICK HERE](#) to take the survey.

The survey is active until Tuesday, March 13th.

Thank you for your participation in this brief survey and we look forward to sharing the results in the near future.

NATS International Advisory Group

Karen Brunssen, NATS President-Elect, Chair of the Group

Ryu-Kyung Kim

Lori McCann

Jonathan Retzlaff

Dean Southern

Scott Swope

Linda Snyder, NATS President, Ex-officio

Allen Henderson, NATS Executive Director

Announcing two editorial openings for 'Journal of Singing'

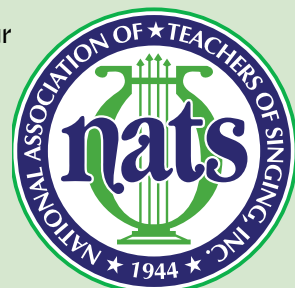
The position of associate editor in charge of the "**Mindful Voice**" column in *Journal of Singing* is open, and the editor in chief seeks qualified candidates to fill the vacancy. Interested applicants should have credentials and experience in researching cognitive psychology and motor learning, along with demonstrable research and writing skills in those disciplines.

"**Provenance**" is a unique column that revisits historical pedagogy and practice. To fill a vacancy in its leadership, applications are being accepted from qualified persons in this area, with musicological interests and/or preparation, and documented writing skills. [CLICK FOR DETAILS](#)

2018 Membership Cards Now Available Online at NATS.org

If you have paid your membership dues for 2018, you can now download and print your 2018 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 2018 Membership Card link to display your card in a new window, which you can then print.



THERE'S STILL TIME TO RENEW FOR 2018!

If you have not already paid your 2018 NATS membership dues, please take care of this so you won't lose your membership privileges. All members who did 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.



continued: Independent Voices — Running on Empty

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to overhaul your lives: that's a losing proposition. But we can all make tiny adjustments without much discomfort, and they slowly become part of our new life habit. Small changes in our thinking and behavior make a big difference over time."



"It would be very helpful to have a fuel range indicator for my life. Like many of my colleagues I often keep going and going until I run out of mental and physical fuel."

In this issue of NATS Inter Nos Independent Voices, long-time NATS member **Elizabeth L. Blades** talks about her much-anticipated update to the classic *A Spectrum of Voices: Prominent American Voice Teachers Discuss the Teaching of Singing*. "It's the best advice from some of the best teachers" of today and previous generations.

In her article *Diversity & Inclusion In the Independent Studio: Welcoming All Voices*, **S. Rebeqa Rivers** challenges us to step outside of our comfort zones and to question our assumptions about students and styles of music. She offers practical suggestions to cultivate the practice of self-examination to prepare ourselves to include and welcome diverse students.

We spotlight the dual-careers of four prominent NATS members in *Alter-egos: Secret Lives of Singers* and follow some hot topics from online forums.

Until next time....my low fuel light just came on! Time for a break.

— Cynthia Vaughn

Cynthia Vaughn teaches voice at Magnolia Music Studio in Richland, Washington, the studio she originally founded in Fort Collins, Colorado. She was formerly on the voice faculties of Colorado State University and Cedarville University. Cynthia Vaughn and Meribeth Dayme, PhD, are co-authors of a leading college voice class textbook/anthology, The Singing Book (WWNorton, 3rd Edition 2014). Cynthia wrote the "Currents" column for Inter Nos and was a featured writer and editor for Classical Singer magazine.

Call for Submissions

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

NATS MEMBERSHIP SUMMARY

January 1 - December 31, 2017

ACTIVE*	2013	2014	2015	2016	2017	+/-
1st Quarter	6682	6717	6647	6454	6435	-0.3%
2nd Quarter	6859	6869	6801	6582	6584	0.0%
3rd Quarter	7040	7134	7012	6874	6859	-0.2%
4th Quarter	7257	7355	7191	7070	7175	1.5%

EMERITUS	2013	2014	2015	2016	2017	+/-
1st Quarter	394	409	430	406	432	6.4%
2nd Quarter	395	409	427	404	428	5.9%
3rd Quarter	395	409	378	403	428	6.2%
4th Quarter	401	416	387	420	428	1.9%

*Included in Active Member totals listed at top of chart

NEW & REACTIVATED	2013	2014	2015	2016	2017	+/-
1st Quarter	230	306	313	327	355	8.6%
2nd Quarter	381	447	465	459	514	12.0%
3rd Quarter	569	710	731	755	788	4.4%
4th Quarter	793	933	927	957	1114	16.4%

*Included in Active Member totals listed at top of chart

RESIGNATIONS	2013	2014	2015	2016	2017	+/-
1st Quarter	30	45	77	51	59	15.7%
2nd Quarter	51	46	78	51	59	15.7%
3rd Quarter	51	46	79	51	60	17.6%
4th Quarter	61	50	88	56	68	21.4%

LAPSED	2013	2014	2015	2016	2017	+/-
1st Quarter	934	736	875	953	869	-8.8%
2nd Quarter	878	712	831	911	838	-8.0%
3rd Quarter	851	693	788	843	789	-6.4%
4th Quarter	793	659	751	802	710	-11.5%

IN MEMORIAM September 2017 - January 2018

Lenora Black
Beverly Dick
Lori Lovell
Carlene McMonagle
Dorothy Rosenberger
Joyce Ryan

NATIONAL ASSOCIATION OF TEACHERS OF SINGING
55TH NATIONAL CONFERENCE

JUNE 22-26, 2018



More GUEST ARTISTS
More SESSIONS
More WORKSHOPS
More for STUDENTS
More MUSIC than ever before!

FEATURING

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STEPHANIE BLYTHE
CHRISTINE BREWER
CRAIG TERRY
MANDY HARVEY
JOHAN SUNDBERG
DEKE SHARON

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55TH NATIONAL CONFERENCE

JUNE 22-26, 2018



STUDENT EVENTS

College Showcase – June 21

NSA Semifinal Round – June 22

New! STUDENT WORKSHOPS – June 23-24

NSA Final Round – June 24

Join the Excitement in Las Vegas!

There's MORE of everything for your enjoyment and enrichment, making this the biggest and most exciting event yet!

- NATS 75th Anniversary Kickoff
- NATS Community Sing
- First-ever Student Workshops in addition to NSA
- College Showcase

FEATURED GUEST ARTISTS AND SPEAKERS

STEPHANIE BLYTHE AND CHRISTINE BREWER

With Craig Terry, piano

MASTER CLASS: June 22 at 4 pm

Q & A SESSION: June 23 at 2 pm

IN CONCERT: June 24 at 8 pm

UNLV Performing Arts Center



From Handel to Wagner, German lieder to classic American song, **Stephanie Blythe** has performed on the world's great stages. The renowned mezzo-soprano

is one of the most critically acclaimed artists of her generation. Her versatile performances had *The New York Times* raving, "Stephanie Blythe, who can do anything, turned Carnegie's 2,800-seat Stern Auditorium into her personal cabaret haunt."



Grammy Award-winning American soprano **Christine Brewer** is named one of the top 20 sopranos of all time (*BBC Music*). Her appearances in opera, concert, and recital are marked by her own unique

timbre, at once warm and brilliant, combined with a vibrant personality and emotional honesty reminiscent of the great sopranos of the past.

ALTON FITZGERALD WHITE

With David Shenton, piano

IN CONCERT: June 23 at 8 pm

MASTER CLASS: June 24 at 10:30 am



After completing a record-breaking 4,308 performances as King Mufasa in Disney's *The Lion King* on Broadway, **Alton Fitzgerald White** draws on his life and career with his recent biography, *My Pride: Mastering the Challenge of Daily Performance*. The "completely charismatic" performer has starred in such smash Broadway hits as *The Color Purple*, *Ragtime*, *Smokey Joe's Cafe*, *Miss Saigon*, and *The Who's Tommy*.

MANDY HARVEY

PLENARY SESSION: June 25 at 10:30 am



Mandy Harvey is an award-winning singer, songwriter and motivational speaker who just happens to have an invisible disability. At age 18 she lost her residual hearing due to a connective tissue disorder. Her true passion could not be denied and she continues to make a tremendous impact around the world, most notably as a recent finalist on *America's Got Talent*.

CRAIG TERRY

LATE NIGHT NATS: *Great American Songbook* – June 22 at 10 pm

BREAKOUT SESSION: *Performing the Great American Songbook with Singers* – June 24 at 10 am

MASTER CLASS: June 25 at 2 pm



Collaborative pianist **Craig Terry** enjoys an international career regularly performing with the world's leading singers and instrumentalists. Currently he is music director of The Patrick G. and Shirley W. Ryan Opera Center and is in his 11th season as assistant conductor at Lyric Opera of Chicago.

JOHAN SUNDBERG

PLENARY SESSION: *Making MUSIC with the Voice* – June 23 at 10:30 am



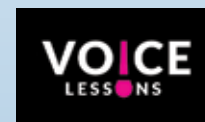
Johan Sundberg, a member of the Royal Swedish Academy of Music, has published more than 300 scientific articles and supervised or co-supervised more than 20 doctoral students. His main research areas are the function, acoustics, and expressivity of the singing voice and the theory underlying music performance.

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PRE-CONFERENCE WORKSHOPS: *Make plans to attend one of these highly interactive sessions, focused on the most current topics in our profession. Workshops are available for an additional cost of \$55.*



Breath Bootcamp with Deborah Birnbaum

Breathing is our most natural function. This interactive workshop will enhance your understanding of breath support through a variety of techniques. Those attending will have the opportunity to participate in group floor work and have a hands-on experience to help integrate new concepts into their teaching. Dress comfortably.

Harnessing Music's Superpowers to Heal, Change and Unite

Erin Guinup, John Nix, and Phillip Shoultz

Music is powerful and our skills as musicians can be applied to make a difference. There are millions of Americans who have limited access to music making and would greatly benefit from the skills we teach. This workshop will explore the practical considerations of creating a musical project for social justice, community building, and for other non-traditional applications.



Erin Guinup



John Nix



Phillip Shoultz

Potentials of Modern Technology in Voice Teaching

Johan Sundberg, Brian Gill, and Filipa Lã

Take an exploratory adventure of some of the real-time feedback possibilities available to today's voice teacher. Our presenters will guide you on exploration of breathing behavior using RespiTrack, breath pressure using the Subglottal Pressure Monitor, voice source analysis by inverse filtering using the Glottal Enterprises MSIF, and spectrogram using the Wavesurfer software.



Johan Sundberg



Brian Gill



Filipa Lã

Teaching Outside the Gender Binary: Working with Transgender and Non-Binary Singers

Loraine Sims, Liz Jackson Hearn, Brian Kremer, and Rachel Inselman

This workshop will provide an introduction to the special considerations needed to provide an inclusive, gender-neutral learning environment for transgender or non-binary singers. Refine your basic vocabulary of terminology specific to this population and help to create an awareness and sensitivity for their needs. Medical and psychological considerations will be included and we will be joined by a medical professional.



Loraine Sims



Liz Jackson Hearn



Brian Kremer



Rachel Inselman

Understanding A Cappella with Deke Sharon



Many of our students participate in A Cappella groups at school or professionally. Join the father of the modern A Cappella movement, **Deke Sharon**, as he shares with us some of the structure and techniques of A Cappella and helps you understand how you can serve this population as a voice teacher. We will have two local A Cappella groups in attendance to work with Deke to demonstrate for you.



ADVERTISE! EXHIBIT! SPONSOR!

Increase your brand recognition to more than 1,200 voice professionals. Promote your company front and center on attendee bags, charging kiosks, program book, selfie spot, mobile app and more. Log on to nats.org/vegas2018.

SPECIAL CONFERENCE EVENTS

Sign up for the special tours to the Grand Canyon, the Hoover Dam, and Behind the Curtain with Cirque de Soleil. Find out more at nats.org/vegas2018.

VOLUNTEER!

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A Spectrum of Voices: Then and Now

An interview with NATS member Elizabeth L. Blades, author of *A Spectrum of Voices: Prominent American Voice Teachers Discuss the Teaching of Singing* (Second Edition 2017)

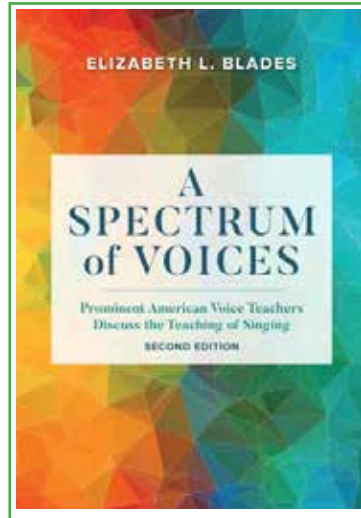
Inter Nos: Your 2002 first edition of *A Spectrum of Voices* is a pedagogical classic in its own right. What compelled or inspired you to revisit the topic 15 years later?

Elizabeth Blades: In recent years, more than one colleague has hold me, "We need you to do an update!" Also in the meantime, a whole new generation of young voice teachers and professional singers has emerged, most of whom do not know the original book or, I'd venture to say, most of those "Prominent American Voice Teachers" within its pages. The first edition of *A Spectrum of Voices* was a labor of love and qualitative research for my doctoral dissertation collected more than twenty years ago. Back then, I was exceedingly fortunate to sit down with exemplary voice teachers and "pick their brains", unaware that their collective responses would become an important historical document preserving late twentieth-century practices in the field of comparative vocal performance pedagogy. Sadly, eleven of the original prominent American voice teachers have left us.

Inter Nos: What were your biggest "aha" moments as you compiled interview responses for the new edition?

Elizabeth Blades: Oh my, where to start? There were certainly many "heart-tugging" moments. Re-reading the brilliant, eloquent comments of those original 20 teachers, I had vivid flashbacks of each and every interview. There I was, a young, unknown voice teacher/doctoral student sitting across from greatness, so blessed to be given that experience. Every opportunity to reconnect with the First Edition teachers (dubbed "The Originals") – some in person (God bless Marvin Keenze, who urged me to submit the first book manuscript to Scarecrow Press), others by email and two – Helen Swank and Joan Wall – by phone. How wonderful to hear those two ladies' voices again, after 25 years! Both are as sharp, witty, gracious and generous as ever. With heart in mouth and great hope I contacted 6 more teachers ("The Joiners") to ask if they would agree to an interview. All were enthusiastic at the prospect.

Inter Nos: How did you decide which teachers to include in the new edition?



Elizabeth Blades: Initially, I sat down with Mary Saunders-Barton in a quiet corner of the NATS 2016 conference in Chicago and asked her a bunch of questions. My first intention was to incorporate as many CCM [Contemporary Commercial Music] genres and teachers into the second edition, but quickly realized that would be an entire new book! So we narrowed the field to include Music Theater (in addition to "classical" as a carry-over from the first edition). Once

we were in that train of thought, it was very apparent that Jeanie LoVetri and Robert Edwin were at the top of the list. Meribeth Dayme was one of my icons as a doctoral student and as a teacher of vocal pedagogy courses, then and in my full-time collegiate teaching. When I met her in person (at the 1996 International Congress of Voice Teachers conference in London, England), it was a seminal moment! Since then, she has become a dear friend and mentor – and an obvious choice for this 21st century compilation of "exemplary voice teachers." As for Edith Davis Tidwell and Stephen King, I returned to my original process from qualitative research design and sent out a survey to a group of teachers who have used and endorse the first edition.

Inter Nos: How important was it to include teachers who represent a wide range of age, gender, academic setting, independent studio, and style?

Elizabeth Blades: Well, in all honesty, I left that up to Divine guidance – and it worked out!

Inter Nos: Who did you write *A Spectrum of Voices* for? Is it exclusively for college teachers and pedagogy students?

Elizabeth Blades: Not at all! My intention is that it will also be a resource for independent teachers, professional singers, students, choral directors, vocal-general and vocal-choral music educators in private, as well as academic teaching. I had my own independent studio in Rochester, New York, a few years before conducting the doctoral dissertation research study which culminated in the book's

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continued: A Spectrum of Voices: Then and Now

An interview with NATS member Elizabeth L. Blades

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first edition. True, the original 20 teachers were all engaged in full-time higher academic university/conservatory teaching, as was I. But, I could imagine independent teachers finding it and feeling supported by the shared knowledge and experience. The book holds a wealth of teaching strategies to guide and inspire students, novice teachers, and even highly experienced teachers of singing. It's the best advice from some of the best teachers.

Inter Nos: Turning the tables on the author. You were very careful in your research and writing to avoid inserting your own biases and beliefs. Now, I'd like to give you the opportunity to answer a few of your own questions, in your own voice:

1) In the last twenty-five years, advances in technology, voice science, and medicine have had an impact on our profession. Please speak as to how these fit into your own teaching?

Elizabeth Blades: I love to learn about amazing technological advances in voice science. Whenever possible, I attend presentations – those by Ingo Titze, Johann Sundberg (most recently at ICVT in Stockholm last August; I'm glad to see he will be presenting at NATS in Las Vegas this summer), Scott McCoy, Ken Bozeman, John Nix, and many others. What they offer certainly informs my teaching, but I don't necessarily make it the center-point of my instruction. Still, it's very cool.

As the Founder-Director of VocalHealthWorks, dedicated to advancing vocal health, Voice Medicine is an essential requirement for my own singing and for guiding my students. Ever since the early 1990's, I've avidly followed the work of superb voice clinics whose excellent teams of otolaryngologists, surgeons, vocal therapists, pathologists, etc. are a resource for intervention and remediation. NATS has also done a great job highlighting this area, both in *Journal of Singing* and at national conferences (Robert Sataloff, Steven Zeitel, Robert W. Bastian and the like). Technological advances in voice science include spectrographic analysis, laryngoscopic stroboscopy, etc.)

The biggest impact on my current teaching is the freedom to teach online. At least half of my present studio is lessons taught via FaceTime with folks in California, Colorado, Ohio, Pennsylvania, New York and Maryland. Even those who are local (who walk in my front door and work with me in person) have an option to take a FaceTime lesson when weather or transportation becomes an issue. It's fabulous!! I can sit at my piano with my 6x8-inch iPad and high-fidelity earbuds; the sound is as true as if they were there in my music room.

They're in the comfort of their home – sometimes in pajamas! Still, we take the lesson seriously and get a lot done.

Early on, it was apparent that a slight delay (about 1/2 second) in transmission would inhibit my real-time accompaniment. All of my students have become adept at singing a capella, with only the starting pitch given – they've learned to be more secure, confident and independent. If they want, I will record myself playing their accompaniment with a voice memo app and then send it via text message, Facebook Instant Messenger or email. You got to love that capability.



Elizabeth Blades, author of *A Spectrum of Voices*

2) How do you strive to help the student find that complete union of music and inner experience that result in a powerful performance?

Elizabeth Blades: I studied and learned from some incredible teachers and coaches over the years – and I read my own books! In addition, I've incorporated a great deal from the 55+ years I've been a singer, an actress and a performer. Most of my current students are adults between 40 and late 70s who have a wealth of life experience from which to draw.

3) How do you stay current in your field?

Elizabeth Blades: I attend conferences – NATS, ICVT, Pan-European Voice Conference, Physiology and Acoustics of Singing (PAS) when it was active; I adjudicate Student Auditions and participate in NATS chapter workshops (especially during my 10 years with Colorado-Wyoming NATS). I read: *Journal of Singing*, *Inter Nos*, *Classical Singer*, and ...books! Of course I read those in the field, but also

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An interview with NATS member Elizabeth L. Blades

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outside of voice performance. I usually have 6 or 7 books I'm reading at the same time. Currently my bedside table books include *The Spontaneous Healing of Belief* (Gregg Braden), *The Brain That Changes Itself: Remarkable Discoveries and Recoveries From the Frontiers of Neuroplasticity* (Norman Doidge), *The Human Antennae: Reading the language of the universe in the songs of our cells* (Robin Kelly), *The Practicing Mind: Developing focus and discipline in your life* (Thomas Sterner) – that last one was recommended by Laura Brooks Rice in her second edition update.

Inter Nos: There were 15 years between the first and second editions of *A Spectrum of Voices*. If you could see in the future, what do you imagine singing and the teaching of singing might look like in 2032.

Elizabeth Blades: I'm of an age when I can look back 30-40 years and recall how singing/ voice performance was taught then and how much has changed. In 1995, music theatre was very much looked on with suspicion or outright hostility...but that began to change, slowly but surely, into the early 2000's and the second decade. Now look – music theatre – not just "legit", but rock, rap, hip-hop, etc. is totally accepted as the equal of classical music at NATS conferences. "Hamilton!", "School House Rock," "Dear Evan Hanson," "Come From Away," "The Color Purple," etc. have assumed a rightful place alongside Handel, Puccini, Strauss, Britten, Argento et al.

The world is shrinking and we are no longer as insular – I just had an Instant Messenger video chat with a voice teacher in Ireland County Cork who teaches "Trad" (what we Americans would call Celtic), rock, jazz, blues and more. Multiple Facebook teacher forums enable us to communicate with teachers and singers all over the globe. I am in touch with friends who are voice teachers from every continent - except Antarctica!

Body-Mind: When my co-author, Certified Feldenkrais Practitioner Dr. Samuel Nelson, and I first published *Singing With Your Whole Self: The Feldenkrais Method and Voice* (Rowman and Littlefield) back in 2001, a well-meaning colleague warned me that being associated with "that woo-woo stuff" would seriously impact my career, I was dumbfounded. He was incorrect about my career, but his opinion did represent the prevailing perception at that time. Of course, now everything has become "body-mind" – which is as it should be. In my heart of hearts, I have to believe that the natural progression between now and the 2030's will be to embrace what's missing...soul. The complete human is all three – as is the complete singer. A very wise woman once told me "singing is the purest form of prayer." I truly believe that.

2032? I will be 81 by then. I fully intend to emulate the heroes in this book, most of whom are on the other side of 60, many closing in on 80 (or already there)...still teaching, presenting, attending, learning – vitally involved. Passion for our craft and sharing that passion is what keeps us young – that and all that good oxygen!

Elizabeth L. Blades holds both master and doctoral degrees in music from the Eastman School of Music. She is the founder-director of Vocalhealthworks, which offers master classes and workshops dedicated to advancing healthy technique. Blades is co-author of Singing with Your Whole Self: The Feldenkrais Method and Voice and frequently presents national and international workshops in Feldenkrais application, as well as in vocal pedagogy. She is also a certified CoreSinging teacher and adjunct professor of music at Shenandoah University.

How Technology Has Changed Publishing in the 21st Century

Correspondence for my dissertation study (1990-1993) and the 2002 first edition of A Spectrum of Voices (1994-2001) was done entirely via US Postal Service. My interviews with the original group of teachers were on location (at conferences, in their homes or professional studio space) and recorded with an 8mm video camera and two SONY cassette tape recorders.



Fast-forward to August 2016 – September 2017: All correspondence with the interviewed teachers and with Rowman and Littlefield publishing was conducted by email. The 6 "joining" teachers had the choice to answer the interview questions by email, or to schedule a phone call with me while I recorded their answers with a Radio Shack Desktop Digital Recorder as well as my iPhone 6 voice memo app (always have a backup). I then transcribed those verbal responses on my Lenovo laptop, saved in a PDF file and sent via email to the teacher, who then edited it to their satisfaction to return to me. Once I finished the manuscript, I sent it via Word PDF files to my editor. In a few weeks' time, I received the "galley" version to proof-read and instructions to format.



As you can see from the time spans, what took 6+ years to publish at the end of the 20th century was accomplished in just over 12 months in this new 21st century.

—Elizabeth L. Blades

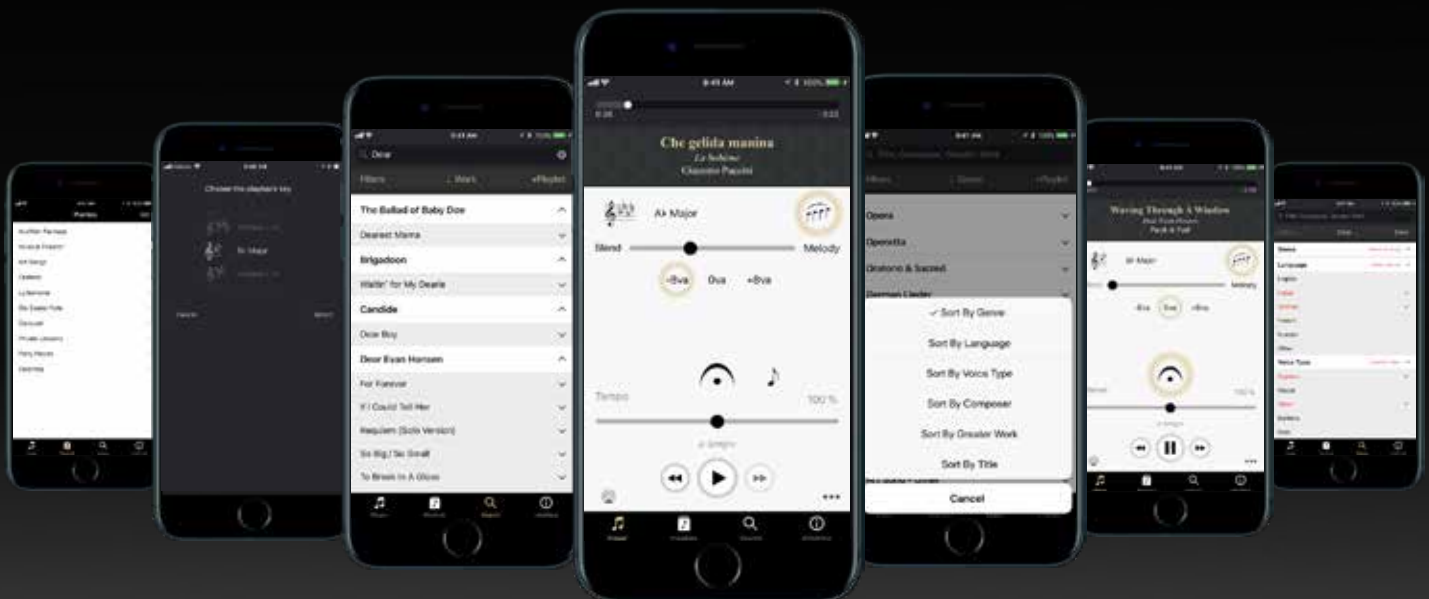


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"Questioning assumptions is a difficult process. It requires us to take inventory of the knowledge we teach, and holds us accountable to discard any moldy old ideas we passively perpetuate."

Diversity & Inclusion in the Independent Studio: Welcoming All Voices

by S. Rebeqa Rivers

Imagine that you know a young man who loves to sing. An amateur performer, he wishes he had more control over his voice. Finally, he plucks up the courage to research voice teachers and finds one who promises 'singing technique to avoid injury.' The young man schedules a lesson. He is nervous and excited to finally (finally!) take steps toward a more confident, capable singing voice. Lesson day arrives and he steps hesitantly into the studio.

At this point in the story, several things happen. The young man is primarily a rapper who writes his own songs. The voice teacher has 15 years experience teaching and firmly believes what he learned in conservatory – that Bel Canto is the pinnacle of singing technique. During their first lesson, when the student shares that he's a rapper and wants to prepare for an upcoming show, the voice teacher makes a remark close to "We do real singing in here." Then, when the young man raps an original piece to demonstrate his regular singing voice, the teacher directs him to smooth his rhythmic phrasing into a legato delivery.

Over the next several lessons, the young man trusts the teacher in good faith; but after being assigned an Italian art song for practice, he stops lessons in frustration. This teacher doesn't seem to understand his goals at all! Even worse, the young man spends the next several months trying to recover his rhythmic delivery because he started rapping in a legato style that doesn't fit his genre. For many years, this experience puts him off from attempting voice lessons again.

What went wrong in this pulled-from-real-life scenario? How might it have gone differently if the teacher knew technique other than Bel Canto? How might the teacher's assumption that Bel Canto is 'real singing' (while Rap is not) have impaired his judgment? What stopped the teacher from referring the student to a more appropriate teacher? Why did the voice teacher continue prescribing Bel Canto tools (Italian art songs) when his student wanted to work in another genre?

As a voice teacher working in the contemporary music industry, this is a scenario I've heard repeatedly from students recounting

'my previous voice teacher' stories to me. As a rock singer with a Bel Canto background, I have my own version of these stories. Thankfully, I've also had wonderful teachers who listened to my goals and partnered with me to develop my preferred voice.

Voice teachers encounter an incredibly broad spectrum of students. We are responsible to welcome students with whom we don't have much in common -- or at the very least, to respect their goals and refer them accordingly. One way we can prepare ourselves to meet the needs of diverse students is by interrogating our assumptions about voice technique, singing genres, 'good versus bad' singing, and the ways we present information in the studio. Unexamined assumptions cause us to miss learning opportunities, make poor judgment calls, and can even drive us to cause harm. Bluntly, if we refuse to interrogate assumptions, we choose not to create an inclusive space, and we miss out on professional growth and potential income.

Consider our original example: the teacher inherited a belief from conservatory that Bel Canto is better than Rap. Because of this unexamined belief, he did not consider Rap to be a legitimate form of singing and made no effort to find a Rap specialist who would be equipped to support the student's goals. Instead, the teacher mistook that his role was to convert the student to 'real singing' (which he defined as Bel Canto) instead of aligning to the student's actual goals. The teacher lost a paying client and, even worse, the student's technique was set off-track and he was scared away from voice lessons.

PROBLEM-POSING EDUCATION

In his book, *Pedagogy of the Oppressed*, Brazilian pedagogue Paulo Freire outlined a new way to think about education. Freire suggested that there are three parties in any educational transaction: the teacher, the student, and the established knowledge being taught. (Established knowledge refers to the knowledge that experts have identified as most valuable.) Around these three parties – teacher, student, and knowledge – Freire suggested two educational models:

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continued: Diversity & Inclusion in the Independent Studio

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1) Banking Education: the traditional model where the teacher 'deposits' knowledge into the student's mind, as though making a deposit at the bank. In this transaction: the knowledge is considered indisputable; the teacher's role is as subject matter expert; and the student's role is as passive recipient. The student must not question the validity of either the teacher or the knowledge. Perhaps you've known a teacher who responded to a student asking "Why?" with "Because I said so" - that is an example of banking education.

2) Problem-Posing Education: an investigative model where teacher and student collaboratively interrogate the knowledge through questions and dialogue. In this transaction: the knowl-

edge is considered a starting point of investigation; the teacher's role is to present the knowledge and pose questions; and the student's role is as investigation partner. Both student and teacher are expected to learn during the investigation, sometimes adding to the knowledge for the benefit of future learners. Perhaps you've known a teacher who responded to "Why?" with "Good question, let's find out" - that is an example of problem-posing education.

2) Pose questions about the student's relationship to the material to spark reflection. Ask students to describe how the material relates to them, if at all. Ask them to share their perceptions of what the material represents (you might be surprised!) Consider participating in critical thinking assignments where you each bring a song and investigate your relationships to the genre the other person chose. By demonstrating your own willingness to learn, you might inspire a reluctant student to open up - and learn their musical preferences in the process.

"One way we can prepare ourselves to meet the needs of diverse students is by interrogating our assumptions about voice technique, singing genres, 'good versus bad' singing, and the ways we present information in the studio."

Returning to our original story, what might have happened if the teacher had approached learning as an investigation? What if the teacher had posed questions about the differences between Bel Canto and Rap for them to investigate together? If the teacher had considered learning from students as an integral part of the education transaction, he might have seized the opportunity to learn about the vocal requirements of Rap from the expert in his studio.

edge is considered a starting point of investigation; the teacher's role is to present the knowledge and pose questions; and the student's role is as investigation partner. Both student and teacher are expected to learn during the investigation, sometimes adding to the knowledge for the benefit of future learners. Perhaps you've known a teacher who responded to "Why?" with "Good question, let's find out" - that is an example of problem-posing education.

SUGGESTED PEDAGOGICAL PRACTICES

So, how can we cultivate the practice of self-examination to prepare ourselves to include and welcome diverse students? Thankfully, there are many resources for educators to help with this. I will suggest a few pedagogical practices here, and also encourage you to invest in yourself by finding additional resources to expand your skill set.

1) Pose questions about the material to spark investigation. Compare and contrast the knowledge you're teaching with knowledge from other traditions. Consider asking the student

3) Monitor speaking times as a guide. When employing problem-posing and investigative dialogue, speaking times should be fairly evenly split between you and the student. If you find yourself doing more than 60% of the talking, there's a good chance there isn't much investigation happening.

4) Interrogate assumptions about the knowledge you teach by reflecting on the following questions:

- Do I assume that my preferred singing genre is better than other genres? If so, where did this belief come from? What criteria do I use to support this?
- Do I assume that my preferred singing technique is best for vocal health? If so, what other technical traditions have I researched to support this assumption (e.g. jazz, vocal percussion, Indian Aakar singing...)
- Do I assume that the repertoire I am used to is the best fit for most students?

5) Interrogate assumptions about students by reflecting on the following questions:

- Do I link certain individual characteristics with levels of intelligence and ability (e.g., political or religious beliefs, tattoos and piercings, etc.)?
- Do I assume that all students are heterosexual?
- Do I expect most students to come from traditional families?
- Do I think I can tell which students have physical, mental, or learning disabilities?

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continued: Diversity & Inclusion in the Independent Studio

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- Do I expect most students-of-color to come from lower income families or have weaker academic preparation?

Questioning assumptions is a difficult process. It requires us to take inventory of the knowledge we teach, and holds us accountable to discard any moldy old ideas we passively perpetuate. Despite the discomfort, challenging assumptions gives us the freedom to step away from ideas that limit our options and to set our own direction. As educators, we are responsible to create a place where students can be vulnerable in order to learn. We can rise to this responsibility by preparing ourselves to welcome all voices with openness, so that when they ask “Why?” we respond “Good Question. Let’s find out.”

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S. Rebeqa Rivers is a Seattle-based educator and researcher specializing in the contemporary music industry and the intersections of student identity and arts education. Rebeqa owns and operates a private voice studio in downtown Seattle. She has been published in *Journal of Singing* and *POP! the newsletter for the Association for Popular Music Education*.

Rebeqa has spoken on the topics of equity and inclusion in arts education for events hosted by NATS, Queen Margaret University - Edinburgh, Seattle University,

and Olympic College. Upcoming speaking engagements include the Art & Science of the Performing Voice at the University of Washington and the Association of Arts Administration Educators Conference in Houston, Texas.

Rebeqa works with Rain City Rock Camp for Girls, for which she created a Rock singing and social equity integrated curriculum. Rebeqa holds a Master of Music in Music Education from Boston University and a Bachelor of Arts in Voice from Wheaton College. Rebeqa is also a professional songwriter whose work appears in English language curricula across Asia.

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TRANSITIONS: Alter Egos—Secret Lives of Singers

*It is not uncommon for singers and voice teachers to have “side hustles” in other fields or music-related jobs such as choir director and music director. More surprising is when colleagues who are well-known for vocal performance and pedagogy, become equally prominent in an unrelated tandem career. Cynthia Vaughn shines the spot-light on a few superheroes and their alter egos: **Cate Frazier-Neely** (multi-media artisan), **Jason Baldwin** (woodturning craftsman), **Larry Hensel** (puppeteer), and **D. Brian Lee** (web designer/developer).*

Clark Kent is a hard-working journalist, respected by his co-workers at the fictional Daily Planet newspaper. Little do his newsroom colleagues know that when there is a local crime or a diabolical plot to destroy the world, Mr. Clark takes off his glasses and press pass, and dons a red cape and blue tights to become Superman. The evil villains who are thwarted by Superman's uncanny timing and superpowers have no idea that the man in the cape is also a darned good copy-editor.

A growing number of experienced, respected voice professionals are discovering the joy of tandem careers. It may be a life-long passion, a hobby turned business, or a marketable skill set that leads to dual interests.

CATE FRAZIER-NEELY CateFNStudios.com

Superhero: Performer, Voice Teacher, Singing Voice Rehabilitation Specialist, Author, Clinician, Author (print media, *Journal of Singing*, blogger, book: *Meditations to Feed Christmas*, a spiritual memoir/journal (Balboa Press, 2018)

Alter-ego: Abstract and Contemporary Artist and Designer

“From earliest memory I loved the ‘feel’ of colors and the sensory motions of crafting with my hands. Growing up in a family of professional musicians, I had become a multi-instrumentalist, singer, and even a teacher by my early teenage years. But in the world of arts and crafts, ah, that was my voice free of the family unit energy. Experimenting and seeing ‘what happens when you do....’ has always been more interesting to me than ‘draw this



Cate Frazier-Neely: *Night Beach*

literal thing.’ I accrued lots of skills by just ‘doing’ and was entirely self-taught, learning sewing and pattern reading, beginning oil painting, calligraphy, various needle arts, miniature furniture building, and drafting designs on graph paper. While in graduate school for vocal performance and pedagogy, I worked part time for a fabric store, sewing clothes for their Model Garment Program. I made a little money sewing bohemian male wedding shirts and sewed all my own concert gowns. After our children came along, I sewed costumes for their play and created a line of clothes and

accessories sized for American Girl Dolls that sold well in local shops. Modern art quilting became an obsession for a while and then, ten years ago I started to make jewelry, redesigning new creations from broken jewelry and vintage bits. Within the past several years, abstract art and collage have appeared as passions. I

believe with my whole

heart in the transformative and healing properties of Art, and live this truth as fully as I am able. The world of crafting also inspires my years of volunteer work for such organizations as Ten Thousand Villages, Women of Worth Uganda, Bead for Life and most recently, Dining for Women. I am interested in supporting fair trade artisans and the concept of micro-economics as ways to break cycles of poverty.”



Cate Frazier-Neely: *Annunciation*

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continued: TRANSITIONS: Alter Egos—Secret Lives of Singers

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JASON BALDWIN JasonBaldwinTenor.com

Superhero: Opera and concert artist, Voice Teacher

Alter-ego: Craftsman/Designer: [Flatiron Woodturning](http://FlatironWoodturning.com)



Jason Baldwin: *Purple Heart wood accented with Buckeye Burl*

"How did this happen? I have always loved to make things. About 5 years ago I started researching and making custom fly rods for myself and family members. One of the components of these is the "reel seat", which is how the base of a fly reel attaches to a fly rod. These are turned on a lathe, whether they are made of wood or some other material. I wanted to make my own, so I found a used wood lathe on Craigslist that a person was selling packaged with some pen making hardware. I tried making a few pens and am now hooked. My passion turned into a business in 2017 and now I am shipping one-of-a-kind pens across the country to customers, including singers I have worked with. I love that there are endless ways to make any number of styles of pens."



Jason Baldwin: *Blue dyed Box Elder Burl with old gift cards and aluminum beer can*

LARRY LEE HENSEL

Superhero: International opera and concert artist, voice teacher/Professor Emeritus, Certified Alexander Technique clinician, opera director

Alter-ego: Puppet designer/builder, Opera Out of the Box™, Flying Pie Puppet Films™

"As a child growing up 35 miles from Mason City, Iowa, I used to BEG to go to the MacNider Arts Museum to see the collection of Bill Baird marionettes (you know, "The Sound of Music" marionette guy). The MacNider Collection of Baird puppets is the largest holding of the late puppeteer's work to be found anywhere. I first added "store-bought puppets" (Folkmanis puppets) to operas I directed, and when I saw the power that puppets provided, I knew I needed to go that next step. (The characters in the opera were using them, similar to the way Avenue Q characters use their puppets as an extension of their character.) So I really wanted to construct my own puppets, and also to begin the beautiful art of puppetry and to learn how to teach puppetry movement.



Larry Lee Hensel: *Puppet: Czech 19th century melodrama watersprite (ala Rusalka) for the Kerrytown Concert Hall Performing Arts Series—Halloween Concert, Ann Arbor, Michigan.*

continued on page 21 ...

continued: TRANSITIONS: Alter Egos—Secret Lives of Singers

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Larry Lee Hensel: *Flying Pie Puppet Films* (inspired by Jim Hensen)

"I applied to the Eugene O'Neill Puppetry Conference <http://www.theoneill.org/summer-conferences/puppetry/>. The application is competitive, and only 1 in 10 applicants are accepted. The first time I applied, they said no, but then 2 weeks before the conference started, I got a call from the Director, saying, 'we would like to include you in the conference—we think you're doing interesting work, and would like to help you, but you don't have nearly the puppetry experience that other applicants demonstrate. However, we

have a last minute cancelation, and we are inviting you to attend. That said, you had better prove your talent to us.'

So I took the chance, and attended. Each student is placed in a 'thread' with a master puppeteer, and they focus on a certain aspect of puppetry. I was fortunate to be placed with a 'movement' specialist from Germany, who was a student of Albrecht Roser—one of the most respected puppetry artist in the world. (Jim Henson studied with him a number of times). The O'Neill was generous, accepted me for where I was, and I met amazing artists from all over the world. The puppetry community are the most generous, kind, and wildly creative artists with whom I have ever worked. I love puppetry because all of the arts (like opera) are engaged.

"I also think my current love and fascination with puppet building has to do with building —I just want to work with my hands. And maybe that's why I love Alexander Technique work so much as well." (ed. Larry Lee Hensel has been invited to present workshops in the Alexander Technique at the 2018-2019 Explore Puppetry Series at the Center for Puppetry Arts in Atlanta.)

Larry Lee Hensel: Puppet: *Marie Claires É Doux— who only eats French confections* (University of Wyoming Opera)



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continued: TRANSITIONS: Alter Egos—Secret Lives of Singers

— continued from page 21

D. BRIAN LEE vocalability.com

Superhero: Performer, Voice Teacher, blogger and author of *Sane Singing: Navigating the Vocal Journey* (2018)

Alter-ego: Web development and design

“Or....Why I returned to Cubicleville. I was hesitant to talk about this because I am mostly very quiet about my dual career. Most of my web development colleagues don't even know that I sing, and many of my students and musician friends don't know about my tech job. I am glad to have a growing reputation as a voice teacher and writer. What has ended up happening is that instead of more students, I am simply attracting better students, and taking them farther than before. Meanwhile, working a full-time position in web development gives me a) a much better financial situation, b) something to do outside of the [studio], c) an environment where I can learn and improve my skills faster and d) skills for the future, whatever my work situation may be. I want to have a reasonably comfortable human existence, and I might as well use the means available to me to do so. For me, the way to successfully be a musician and voice teacher is to have an income I can count on that won't break my back and that pays well. So many artists never have that...There is more than one way to be a voice teacher.”



Participate in a Master Class at the National Conference

Do you or your students want to participate in a Master Class? The 2018 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. ONLINE APPLICATION WILL BE AVAILABLE [ON THIS PAGE](#) AFTER MARCH 15, 2018.
- 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.

Submission Deadline: MAY 1, 2018

What We're Talking About: Boundaries and Lesson Rates

by Cynthia Vaughn, Associate Editor, "Independent Voices"

Type the word "boundaries" in the search feature of any of the social media forums for independent voice teachers [see sidebar] and you will find more results than you could possibly read in an evening. Some of the most common boundary issues deal with:



STUDIO

- Students who arrive early
- Students who arrive late
- Students who don't show up at all
- Students who don't like the rep
- Students who don't practice
- Siblings who disrupt lessons
- Parents who critique and micromanage lessons

BILLING

- Students/Parents who don't pay on time
- Students/Parents who are confrontational about paying for missed lessons

COMMUNICATION

- Students/Parents who don't communicate or respond to emails, voice messages, or texts
- Students/Parents who text or call at all hours and expect an immediate response

STUDIO OWNERS

- Studio owners who don't appreciate, compensate fairly, or respect contractor/employee teachers

COLLEAGUES

- Teachers who recruit students from other studios
- Teachers who undermine your teaching and reputation

If you teach long enough, you will have encountered most of these issues and many more. When you vent about valid transgressions in not-very-private online

forums, the responses will range from outrage ("How dare they!") to complacency ("Cut them some slack. It's not a big deal") and from sympathy ("I hear you!") to punitive action ("Kick them out!"). We, as independent voice teachers, desire a sounding board, and misery often does love commiseration. It is up to YOU, however, the teacher and business owner, to establish your own ground rules, what you will and will not tolerate, where the gray areas lie, and what are hard and fast rules.

Here are some comments from popular forums, shared with permission from the OP (original posters.)

Brian Lee writes, "Why do so many of us not give ourselves permission to operate our studios in a peaceful, orderly manner? Life is so short. We all will die. Did you willingly audition for the play you are in? Do what is right and don't let people (clients, children, partners, anyone) coerce you into doing wrong. Whether you deserve it or it's 'hard' or unpopular or there will be pushback, DOES NOT MATTER IN THE BIG PICTURE. Do what's right according to you."

Kathy O'Donnell offers simple, but wise, advice: "It is ok to ask. It is ok to say no."

Jamie Fair's practical advice may save some future headaches: "I like to keep a paper trail on these sorts of things, so if I have to say no, it is in writing. I can also then attach a copy of my studio policy and cite the page for the rule in question."

Having trouble saying "No"? **Diane Latham's** tongue-in-cheek suggestion is to "Stand in front of the mirror and repeat the word 'no' in a sweet, but firm voice 10 times. Get the inflection just right. Feel the 'o' roll off your tongue. Savor it. Then pick out a pleasing note to begin on, and go up and down the scale singing 'No, no, no, no...' Then hold the last 'no' for at least 4 beats, but as many as 8. Then dissolve into hysterical giggles as you say 'Happy NO-el!!'"

Some of the best advice on boundaries comes from **Michelle Markwart Deveau**: "Boundaries are vital to being a thriving teacher. Knowing our boundaries and then choosing where we are flexible is relational capital with our clients."

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continued: What We're Talking About: Boundaries and Lesson Rates

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If you are a 'hard liner,' ask yourself why. Same though, if you're a "wishy-washy." Boundaries are good only when they **SERVE** you, not **SHOULD** you. If we ever find ourselves doing something because we 'should' and not because we 'want,' that's a good thing to dissect and think on."

Another ubiquitous and often contentious topic is...

"So, how much do you charge?"

Some discussions never die, they just recycle. I'm going to attempt to stifle this one, though, because it really isn't anyone's business what you charge for lessons. 'Too bold?' Maybe, but it's true. I understand that it's helpful to learn the local rates in your area. However, it's unethical and it could even be illegal for you to suggest to someone else that they charge too much or too little. NATS specifically does not allow discussion of rates in any of its forums because such discussion could be viewed from a legal standpoint as collusion and open the association to legal action and fines from the federal government. If specific comments appear they are deleted by the manager of the social media page. Similarly, specific data on rates of instruction are not collected or distributed to avoid any appearance of collusion.

So, here's my opinion from a 2016 discussion thread that recently resurfaced again on a popular voice teachers forum. I still stand by it in 2018:

"No one here is overcharging. No one here is undercharging. Every professional should know the going rate in their city and target market, and then set their fees as they determine based on the teacher's experience and personal

choice. University teachers often charge less because it isn't their primary income source. And that's okay. Less experienced teachers may charge less than someone who has been teaching for decades and has advanced degrees and professional performing credits. And that's okay. No one knows his/her location, students, and worth better than the individual teacher. And that's okay." — *Cynthia Vaughn*

I'll leave the last word to **Jeff Costello**:

"I thought we weren't going to discuss this."

Popular Facebook Groups for Independent Voice Teachers



If you'd like to join the conversation, here are some popular Facebook groups for independent voice teachers:

NATS Chats for Voice Teachers

Voice Teachers for Young Singers

Professional Voice Teachers

The New Forum for Professional Voice Teachers

self-employed voice teachers discussion group

Voice Geek Group

Musical Theatre Voice Teachers & Coaches Network

Popular & Commercial Music Voice Teachers

Donate to the NSA Award Fund

Sponsor an award at the National Student Auditions

We invite you to share in the pride that we as NATS teachers take in our talented voice students. Contributing to the **National Student Auditions Award Fund** makes a direct impact in rewarding their accomplishments. No gift is too small to show your support! You may also sponsor an entire prize to be awarded at this year's NSA Final Round during the NATS National Conference!

Donate Online NOW

Print, Fill Out, and Send Donation Form

Or, Call 904-992-9101 and make your donation by phone.



NATS Winter Workshop offered a wealth of practical guidance

2018 Winter Workshop, "Polishing the Apple," featured today's top professionals in the classical and music theater realms

by Kristine Hurst-Wajszczuk, Vice President for Workshops

The 2018 NATS Winter Workshop, held at the Roosevelt Hotel in New York, concluded on Sunday, January 7 and I was delighted that the blizzard did not stop many of you from attending! Held concurrently with the NATS Artist Awards and the National Musical Theatre competition finals, our workshop featured professionals from both classical and music theater realms.

[SEE NEXT PAGE for DVD ordering and online access to session recordings from the 2018 Winter Workshop.](#)



Our first presenter was sadly unable to get to New York due to the weather. **Mikki Sodergren (pictured, left)**, artistic director for the American Traditions Vocal Competition, joined us at the last minute and gave an informative talk about the options available for young singers. A performer herself with a great deal of crossover experience, her session was warmly received,

and she provided a resource list which is available online.



Celebrated collaborative pianist **Arlene Shrut (pictured, below left)** presented a session covering topics such as the "audition package," background research, the audition notebook, collaborating with the pianist, and the "Before/ During/After" checklist. Included was a singer's' demonstration audition with feedback and a short coaching session. **Kristin Cowdin** of Sempre Artists offered a feedback session during two mock auditions, and included a lively Q & A session on the business of singing. Pianist **Nanyi Qiang** accompanied at the piano admirably. Again filling in on short notice due to the snow storm were **Frank Ragsdale** and **Sheri Sanders**. Frank's experience in variety of styles of voice including classical, music theatre, pop, rock, and country allowed him to talk about real-world expectations for singers of all genres. Sheri's extensive and varied musical theatre experience, as well as her online Rock the Audition series, allowed her to share useful information for aspiring performers and their teachers.

Dynamic director and teacher **Chuck Hudson (pictured, right)** began our second day with an interactive, highly physical class on movement. The excitement in his Psycho-Physical Acting class was palpable both during and afterward.



His background in acting and mime makes him a delightfully different director than one normally sees in opera, with compelling results. The rest of the day was devoted to the realities of auditioning for an performing musical theatre in our time. Casting Directors **Michael Cassara** and **Jason Styres** talked us through the expectations in today's world, and theatre agent **Mikey Nagy** led us through a feedback session in which ten singers received feedback on their audition cuts. Several also were rewarded with alternative repertoire options for their audition books. Pianist Will Shuler made the mock auditions possible with his solid, stylish playing.

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continued: NATS 2018 Winter Workshop Review

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We began our final day with **Mary Saunders Barton** (*pictured, below*), who approaches voice teaching for musical theatre as cross training rather than “crossover,” closing the distance between musical theatre and opera. Her session was widely anticipated and did not disappoint. Handouts of her session are available online.



Two master classes with famed composer **Ricky Ian Gordon** (*pictured, right*) were transformative, both musically and personally. Singers were able to coach songs by the composer, again with pianist Nanyi Qiang. Occasionally, Ricky sat down at the keyboard and played himself, a special gift to both the singers and the pianist, who surely understand the composer’s intentions better after these insightful classes.

We capped off the weekend with a presentation and demonstration by Norwegian YouTube sensation, Aksel Rykkvin. We were treated to a retrospective of his rise to fame as a boy soprano, and learn how his teachers carefully mentored him

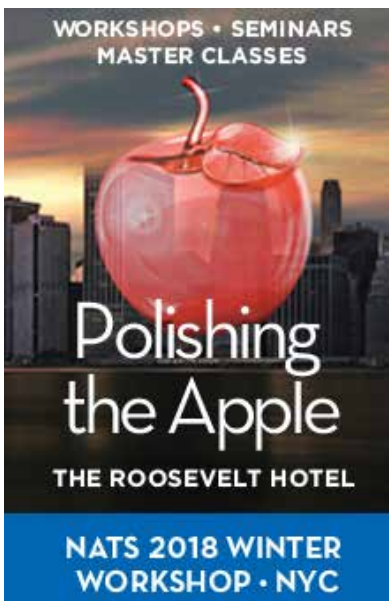
through the process. We even enjoyed a taste of how his recently turned voice sounds as a young baritone: it seems hard to believe that he was still singing in another octave mere months ago in Stockholm at the International Congress of Voice Teachers.

As always, I am deeply grateful to the presenters for their shared experience and generosity. Few people know, however, how many hands it takes to make things happen behind the scenes. Debbie, Margie, Amanda, and Tina from the NATS National Office keep all of us on track, and are helpful and good-natured throughout even a blizzard and other unplanned moments.

Blake and his son Tripp video recorded all sessions and tended to many last-minute technical needs with their usual skill. Paul Witkowski



kept us up to date on the web site, and handouts from the presenters are available online thanks to him. Executive Director Allen Henderson helps us all stay afloat with his expertise and calm assurance. I am grateful to all of them, especially given the extraordinary circumstances the weather presented. For those registered for the workshop who were unable to get to New York, stay tuned: you will have extended online access to all videos. Join us next January in warmer climes—we plan to see you in Florida!



NATS 2018 WINTER WORKSHOP

AVAILABLE on DVD/CD and Online

Although the 2018 Winter Workshop has concluded, we’ve captured the entire event on video.

[CLICK HERE FOR DVD/CD ORDER FORM](#)

DVDs \$25 | CDs \$22

[CLICK HERE FOR NATS LIVE LEARNING CENTER](#)

LIMITED TIME OFFER FOR NATS MEMBERS: \$69 FOR 12 MONTHS OF ONLINE ACCESS TO ALL SESSIONS. To attain your NATS member rate, send an email to multiviewmediasupport@multiview.com for assistance.



Save the Date



2019 NATS Winter Workshop

Palm Beach Atlantic University

January 3-5, Palm Beach Atlantic University, West Palm Beach, FL

Driven by its mission to offer a variety of lifelong learning experiences, the National Association of Teachers of Singing holds workshops twice per year (winter and summer) in non-conference years and once per year (winter) when a conference is scheduled. Every NATS workshop is programmed around themes that are highly relevant to the voice teaching and performing professions.

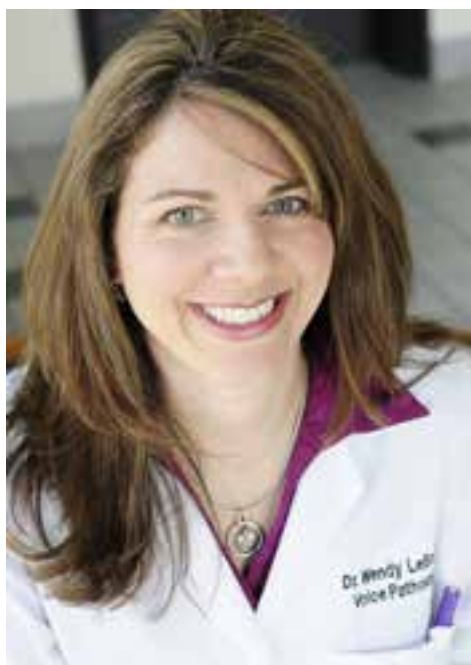
Information coming soon to nats.org

A Voice for Wellness

Vocal health & wellness for your best voice

The Wellness Blog on NATS.org

With Dr. Wendy LeBorgne, NATS Vocal Wellness Coordinator



Keeping voices healthy through injury prevention strategies, education, and outreach is both my passion and my profession. It is my mission through these monthly posts and podcasts to keep you informed of current scientific research in wellness and vocal health, working to bridge the gap between art and science.

If there are topics that you would like to suggest, please feel free to reach out and let me know. Wishing you all a happy, vocally healthy lifetime of performing!

~ Dr. Wendy LeBorgne

[CLICK HERE TO VISIT THE NATS WELLNESS BLOG](#)

Van L. Lawrence Fellowship presented to Amelia Rollings



Amelia Rollings was announced as the winner of the 2018 Van L. Lawrence Fellowship, co-presented by The Voice Foundation and NATS Foundation. Rollings completed her Ph.D. in Vocal Pedagogy at The University of Kansas under the mentorship of Dr. James Daugherty.

She is currently an Assistant Professor of Musical Theatre Voice at Western Kentucky University. The soprano is an avid singer, teacher, and researcher and is active within both The Voice Foundation and The National Association of Teachers of Singing (NATS).

Rollings' proposed project examines the interconnectedness of head position and jaw opening, both posturally and acoustically, as singers perform a series of two octave ascending A-major scales (A3-A5) on two vowels ([a], [i]).



Honorable Mention was awarded to **Richard Lissemore**, a member of NATS (New York chapter) for 24 years and a successful private and academic voice teacher in New York City since 1993. In 2013, he matriculated as a full-time Ph.D. student in the Speech-Language-Hearing Sciences Program at The

City University of New York and has since completed all required course work, a pre-dissertation research project, and a comprehensive oral exam. Having earned a Master of Philosophy in Speech-Language-Hearing Sciences, he is presently a doctoral candidate and is in the process of conducting dissertation research.

Both Rollings' and Lissemore's research will be presented at the 47th Annual Symposium: Care of the Professional Voice, June 3 at the Philadelphia Westin Hotel.

[CLICK HERE](#) for more information.

2019 Van L. Lawrence Fellowship

Application Deadline: Nov. 15, 2018

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

Candidates for the Van L. Lawrence Fellowship shall be:

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

Members of NATS wishing to apply for the fellowship should write an electronic letter of intent to

The Voice Foundation including: (combined into one PDF document) E-mail: office@voicefoundation.org

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

The fellowship will be awarded at the 48th Annual Symposium: Care of the Professional Voice in Philadelphia (2019 date to be announced)

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



NATS 2018 Art Song Composition Award goes to Benjamin C.S. Boyle

Winning composition, "Spirits in Bondage," will be performed at NATS National Conference

Composer Benjamin C.S. Boyle has won the National Association of Teachers of Singing 2018 Art Song Composition Award for his composition, *Spirits in Bondage*. The work is based on the poetry of C.S. Lewis and arranged for Baritone and Piano.

Richard Pearson Thomas, who served as final judge of the 2018 competition, writes of *Spirits In Bondage* that "...the quality of composition, the variation in color, and the excellent writing for voice are all undeniable." The work will be performed at the NATS National Conference on June 24, along with the last year's winning composition, *Foursquare Cathedral*, by Matt Boehler.



Benjamin C.S. Boyle

Benjamin C.S. Boyle's work encompasses a large variety of genres including opera, orchestral music, chamber music, choral music, art songs, and works for piano. Works have been commissioned and performed by the Royal Concertgebouw Orchestra, Chicago Lyric Opera, Montreal Chamber Orchestra, the Kobe City Orchestra, the Crossing Choir and many others the world over. In 2008, at the piano, he gave the United

States premiere of his *Sonata-Fantasy* with violinist Tim Fain at the Kennedy Center in Washington and Merkin Hall in New

York. In 2005, Bachanalia Orchestra premiered the cantata *To One in Paradise* for string orchestra and four vocal soloists in New York. He was composer-in-residence with Young Concert Artists from 2005-2007 and represented by them for many years. He is particularly noted for his composition of art songs.

Second place was awarded to **Tawnie Olson** for her composition, *Three Songs on Poems by Lorri Neilsen Glenn*. On this work Thomas commented, "The poetry in 'Three Songs On Poems By Lorri Neilson Glenn' is contemporary and beautiful. The settings are evocative and there are many beautiful moments."

Honorable Mention was given to **Mark Abel** for his composition, *The Ocean of Forgiveness*. Serving as preliminary judges were Arlene Shrut, David Sisco, and Dorea Cook.

The NATS Art Song Composition Award program was established in 1983 to stimulate the creation of quality vocal literature through the cooperation of singer and composer. With the generous support of composer Lori Laitman, the award was expanded in 2016 from a biennial to an annual event. Recent winners have included David Conte, Robert Patterson, Melissa Dunphy, David Sisco, and Matt Boehler.

NATS offers cash prizes for the first and second place winners, a two-year NATS membership, plus a performance of the winning composition at the upcoming NATS Conference. The competition is open to any composer, professional or student, whose submitted work meets the prescribed requirements. Information will be posted soon on NATS.org for the 2019 Art Song Composition Award.

Finalists/Winners of the 2018 NATS Art Song Composition Award

"Spirits in Bondage," Benjamin C.S. Boyle - First Place Winner

"Three Songs on Poems by Lorri Neilsen Glenn," Tawnie Olson - Second Place Winner

"The Ocean of Forgiveness," Mark Abel - Honorable Mention

"Botany for the Gods," Judith Cloud

"The Heart of the World," Jodie Goble

"Whispers of Heavenly Death," Scott Perkins

"Songs for the Child," John Villar

"O Magnet-South," Kevin Garnica

"The Dark Gate," David Lancaster

"Songs of Death and Taxes," Patrick Wickham

2019 Art Song



1st Place

\$2,000 plus the composer's expenses to the NATS National Conference in 2020 (date and location TBA), where the premiere performance of the winning composition will be given.

2nd Place

\$1,000

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

Composition Award Now An Annual Award!

REQUIREMENTS - The work must be:

- (1) a song cycle or group of songs not to exceed 25 minutes in length
- (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, 2017).

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

ELIGIBILITY - Anyone meeting prescribed requirements.

PROCEDURE - Applications may be submitted via **www.nats.org** beginning in August 2018. 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 online at **ArtSong.nats.org**

View past performances of
Art Song Composition Award
winners online at
ArtSong.nats.org.

**ENTRIES MUST BE RECEIVED BY:
DECEMBER 1, 2018**

NATIONAL ASSOCIATION OF
TEACHERS OF SINGING

NATIONAL Student Auditions

TOTAL PRIZES:
MORE THAN
\$35,000

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



NATS Student Auditions are Going to Vegas!

The excitement of NATS Student Auditions continues with
a national round of competition and prizes at the
NATS 55th National Conference in Las Vegas.

REGIONAL - PRELIMINARY ROUNDS

Audition in YOUR Regional Event.

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

NATIONAL ONLINE SCREENING

April 13, 2018 - Deadline for online digital submissions.

Top 14 singers from each category advance to the
National Semifinal Round in Las Vegas.

SEMIFINAL AND FINAL ROUNDS

As part of the NATS 55th National Conference

June 22-26, 2018, in Las Vegas, Nevada

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

ELIGIBILITY

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

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

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

NATS Announces Participants in 2018 Intern Program

15 early-career voice teachers and collaborative pianists will gather for an intensive training experience at the University of Colorado-Boulder, June 4–14.

The executive office of the National Association of Teachers of Singing (NATS) announced this week that 15 members have been selected to participate in the [2018 NATS Intern Program](#), a 10-day forum that pairs experienced and recognized master teachers with talented early career members of NATS. The Class of 2018 Nats Interns includes twelve voice teachers and three collaborative pianists.

This year's voice interns will work with master teachers Margaret Cusack (Westminster Choir College), Matt Edwards (Shenandoah University), Brian Gill (Indiana University), and Jan Prokop (NYC Independent Studio, and Montclair State University). The collaborative piano interns will work with master teacher Arlene Shrut (The Juilliard School, University of North Carolina Greensboro).

NATS 2018 Collaborative Piano Interns



Mark Bilyeu



Wendy Blackwood



Hye-Seon Choi

The program will be held at the University of Colorado-Boulder, June 4-14. Matthew Chellis, CU-Boulder voice faculty, will serve as the on-site coordinator.

"It's such an honor to be involved with the Intern Program, and this year looks to be exceptional. We'll have beautiful mentorship and beautiful music-making—all in a most beautiful setting," said 2018 NATS Intern Program Director Norman Spivey.

This year's class includes teachers who teach in university settings as well as those who operate independent studios. Close to 50 applicants were considered for the prestigious program, which has been in existence since 1991. Over the years, NATS Interns have maintained close professional bonds. At every NATS National Conference, all those who have participated in past Intern Programs gather together and catch up with one another.

NATS 2018 Voice Interns



Alta Boover



André Chiang



Keith Colclough



Errik Hood



Mitchell Hutchings



Emily Jaworski



Mark Kano



Matthew Valverde



Victoria Vargas



Todd Wedge



Autumn West



Angela Yoon

NATS Intern Program Class of 2018

Collaborative Piano

Mark Bilyeu – Minneapolis, Minnesota (Source Song Festival, Independent studio)

Wendy Blackwood – Athens, Ohio (Ohio University)

Hye-Seon Choi – Singapore (Yong Siew Toh Conservatory of Music, National University of Singapore)

Voice

Alta Boover – Lake Orion, Michigan (Oakland University)

André Chiang – Baton Rouge, Louisiana (Louisiana State University GA, Independent studio)

Keith Colclough – Topanga, California (Pepperdine University)

continued on page 33 ...



continued: NATS Announces Participants in 2018 Intern Program

—continued from page 32

Errik Hood – Logan, Utah (Utah State University)

Mitchell Hutchings – Corvallis, Oregon (Oregon State University, Independent studio)

Emily Jaworski – Plymouth, New Hampshire (Plymouth State University)

Mark Kano – Louisville, Kentucky (Bellarmine University, Independent studio)

Matthew Valverde – Alamosa, Colorado (Adams State University)

Victoria Vargas – Minneapolis, Minnesota (Carleton College, MacPhail Center for Music, Independent studio)

Todd Wedge – Atlanta, Georgia (Kennesaw State University)

Autumn West – Oklahoma City, Oklahoma (Oklahoma City University)

Angela Yoon – Waco, Texas (Baylor University)

With partial funding from the NATS Foundation, the NATS Intern Program is an exceptional training experience. The program environment is structured to improve the teaching skills of the interns as well as promote the interdependent relationships necessary to provide the

NATS 2019 INTERN PROGRAM APPLICATIONS

Application materials for the 2019 NATS Intern Program will be available in late summer 2018. If you are interested in contributing to the support of the program, donations can be made through the [NATS Foundation](#) (NATS INTERN PROGRAM: Barbara Doscher Fund or James McKinney Fund). If your school or facility would be interested in coordinating/hosting a future NATS Summer Intern Program, please contact pastpresident@nats.org for details and facility requirements.

best instruction for students, who often are independently taught by collaborative pianists and voice teachers. Within an intensive format designed to promote the dynamic exchange of ideas and techniques, the goal is to improve substantially the studio teaching skills of voice interns and the coaching skills of collaborative piano interns.

[READ MORE](#)

NATIONAL ASSOCIATION OF TEACHERS OF SINGING COMPETITIONS

MAIN OFFICE
9957 Moorings Drive, Suite 401
Jacksonville, FL 32257
UNITED STATES
904-992-9101



Frequency	Annual
Cash prizes	More than \$5,000
Application deadline	December 1, 2018

NATS NATIONAL MUSIC THEATER COMPETITION
As the first national competition for music theater soloists, winners are finding success on Broadway, national tours, and theaters across the country.

ELIGIBILITY
All singers age 20-28 as of September 15, 2019.

Frequency	Biennial
Cash prizes	More than \$14,000
Application deadline	September 15, 2019

SEMIFINALS and FINALS (live rounds)
January 2020 (date and location TBA)

NATS NATIONAL STUDENT AUDITIONS
Originally for classical repertoire only, auditions have been expanded to music theater and (in even-numbered years) the Hall Johnson Spirituals.

ELIGIBILITY
Student singers advance through NATS Regional Auditions, which take place at varying times throughout the year.

Frequency	Annual
Cash prizes	More than \$35,000
Application deadline	April 13, 2018

SEMIFINALS and FINALS (live rounds)
June 22 and June 24 at the University of Nevada, Las Vegas, as part of the 55th NATS National Conference in Las Vegas.

SOCIAL LINKS [Twitter](#) [Facebook](#) [YouTube](#)

NATS ARTIST AWARDS (NATSAA)

The biennial NATS Artist Awards competition is designed to assist singers prepared to launch a professional career.

ELIGIBILITY

Applicant must be at least 21 but not more than 35 years of age as of September 5, 2019; either the applicant or his/her teacher for the last year must be a full or associate member of NATS for at least one year prior to September 5, 2019.

Frequency	Biennial
Cash prizes	More than \$50,000
Application deadline	September 5, 2019

SEMIFINALS and FINALS (live rounds)
January 2020 (date and location TBA)

NATS ART SONG COMPOSITION AWARD

The NATS Art Song Composition Award program's purpose is to stimulate the creation of quality vocal literature through the cooperation of singer and composer. The performance of the first-place winning composition will be premiered in 2020.

ELIGIBILITY

Competition is open to any composer. The work must be: a song cycle, group of songs, or extended single song approximately 15 minutes in length; for single voice and piano; to a text written in English, for which the composer has secured copyright clearance; composed within the last two years (after Jan. 1, 2017).

NATSAA
NATS Artist Awards
Competition for Singers
More than \$50,000 in prizes; launching careers of classical singers since 1965

The Song
Composition Award
A competition to stimulate the creation of quality vocal literature

JOURNAL OF SINGING
The official journal of NATS since 1944, with a complete digital library on [nats.org](#)

NATIONAL Student Auditions
A national round of evaluation with more than \$25,000 in prizes

NATIONAL Music Theater Competition
The first national competition for the music theater soloist with more than \$14,000 in prizes

vocapedia.info
A dynamic database of voice and voice science resources for all levels of learning

LIVE LEARNING CENTER
View session recordings online from past NATS conferences and workshops

WWW.NATS.ORG
NATIONAL ASSOCIATION OF TEACHERS OF SINGING

Rise to the Challenge!

As many of you know, NATS will celebrate 75 years in 2019. The national officers will have much more to say about this in the coming months, but the Foundation would like to ask your help in reaching our goal for this milestone.

We have added important new programs in recent years to support independent teachers, collaborative piano, and musical theater. We would like to do more, and with your help, we will be able to.

We would like to cross the \$1,000,000 mark by the end of this 2-year celebration, culminating at the 2020 conference in Knoxville. If you help us do that, there's no telling what we could do! Add an intern program just for musical theater? Why not? Pay all travel and housing costs for competitors on their way to the NATS Artist Award and National Music Theater Competition finals? Of course!

- Individual members -

Please consider a gift to the Foundation of \$75 in 2018, 2019, and 2020.

- Regions -

Please consider a gift of \$250 in 2018, 2019, and 2020.

Our mission is to support good singing and good voice teaching. We do that in ways from supporting Student NATS chapters, to the Intern Program, to the Joan Boytim Awards for Independent Teachers, and in many other ways.

Won't you help us?

Gratefully, Brian Horne

President, NATS Foundation

Seven teachers have been selected for 2018 Emerging Leader Awards

Winners receive a grant to assist with their attendance at the NATS National Conference

NATS has announced that seven early-career teachers of singing have been selected to receive 2018 Emerging Leader Awards. This biennial grant program with partial funding from the NATS Foundation 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 55th National Conference, which takes place June 22-26, 2018, in Las Vegas. [READ MORE](#)

The seven NATS Emerging Leaders for 2018 are:

- **Laurissa Backlin**, Cleveland, Mississippi (Southern Region);
- **Robyn Frey-Monell**, Long Beach, California (Cal-Western Region);
- **Daniel Hunter-Holly**, Brownsville, Texas (Texoma Region);
- **Jennifer Bryant Pedersen**, Mars Hill, North Carolina (Mid-Atlantic Region);
- **Emily Jo Riggs**, Vernon, Connecticut (New England Region);
- **Kimberly Soby**, Coral Gables, Florida (Southeastern Region); and
- **Jessica Usherwood**, Sewanee, Tennessee (Mid-South Region).



Laurissa Backlin



Robyn Frey-Monell



Daniel Hunter-Holly



Jennifer Bryant
Pedersen



Emily Jo Riggs



Kimberly Soby



Jessica Usherwood



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SUGGEST A RESOURCE

brought to you by the National Association of Teachers of Singing



Get Your School in Front of Our Rising Stars!

Exhibit at NATS College Showcase 2018



We invite you to meet over 500 rising stars and reserve your College Showcase table at the National Association of Teachers of Singing National Conference in Las Vegas.

The [College Showcase](#) will take place **Thursday, June 21, 2018**, on the check-in date for National Student Auditions competitors, held in conjunction with the NATS National Conference. This is shaping up to be our largest conference event ever, making the NATS 2018 College Showcase the recruiting event of the season for young vocalists.

Schools participating in our [College Showcase](#) at the 2018 NATS National Conference will receive a comprehensive package of **exhibit benefits with a \$750 value**.

PACKAGE INCLUDES:

- A **draped table and two chairs** at the College Showcase location (you provide your tabletop display and/or materials);
- A copy of our **Conference Student Attendee** contact list (excludes email addresses);
- One **e-blast** to all competitors (pre- or post-event);
- An **insert in the Student Information Bag**, which is distributed to each student at time of check-in at the event.



50% DISCOUNT FOR CONFERENCE EXHIBITORS!

Hurry - space is limited!

Our last College Showcase was filled to capacity.

Reserve ASAP before spaces sell out again!

Fee: \$500 (a \$750 value)

EXHIBITOR Discounted Fee: \$250

[Click here and download your reservation form.](#)

(College Showcase is the 3rd item on page 1.)

OR call us at 904-992-9101



Reserve EARLY for our LOWEST HOTEL RATE ever!

\$115.00* Special NATS Room Rate

at Tropicana Las Vegas

Includes complimentary parking and Wi-Fi in your guest room, with no added resort fees.

**Average per night based on a 5-night stay, single or double occupancy.*

(Rate is \$95 weekdays and \$145 on Fri./Sat.).

Reserve online now at the special [NATS Web Portal](#) and receive your confirmation immediately. To make reservations by phone, call 800-634-4000 and ask for the National Association of Teachers of Singing (NATS) Room Block.

DEADLINE to make reservations at our special group room rate is **May 25, 2018**. Reserve early as we expect our room block to fill up quickly.

Tropicana
LAS VEGAS
A DOUBLETREE BY HILTON





2018 National Conference Advertise! Exhibit!

55th National Conference Rate Sheets

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

Program Book Advertising

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

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

Competition/Recital Program Covers

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

Featured Artist Cover	\$700
All other covers	\$350
(NATSAA Winner, NMTC Winner, NSA Finals)	SOLD

Flyer Inclusion in Attendee Registration Packet

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

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

Sponsored E-Blasts

Reach attendees by E-mail in advance of their conference arrival and let them know about you. Your sponsored message will be delivered in June 2018.

Attendee E-Blast to conference registrants	\$175
Student E-Blast to NSA competition participants	\$75



Exhibit Space

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

Exhibit Booth	\$575
Additional Exhibitor Badge	\$150

Exhibitor Showcase—Limited Availability

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

Premium Showcase Event—Featured event with 45-minute dedicated time slots	\$625
Regular Showcase Event—Simultaneously running 30-minute time slots	\$495

College Showcase—Thursday, June 21, 2018

More than 500 students, with their parents and teachers, will be in attendance. Introduce your school to these rising stars! Package includes Table, Student contact list, Student e-blast, and Student bag insert.

College Showcase Booth	\$500
Exhibitor Discounted Price	\$250

To reserve your space, contact us at (904) 992-9101 or info@NATS.org



2018 National Conference Sponsor!

55th National Conference Rate Sheets

The NATS 55th National Conference offers exceptional exposure to the largest concentration of singing teachers in the world. Sponsorship opportunities revolve around our most popular conference events and promotional items. Your brand will be promoted front and center before, during, and after our conference.

Grand Sponsor\$10,000

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

Gold Sponsor\$7,500

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

Silver Sponsor\$5,000

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

Bronze Sponsor\$2,500

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

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

Opening Night Reception	Two-hour reception in the exhibition hall for all attendees, students, and exhibitors.	\$7,500
President's Reception	Invitation-only event featuring NATS leaders and invited friends.	\$4,000
Leadership Luncheon	Luncheon with NATS officers, incoming officers, and staff.	\$1,500
Refreshment Break—Saturday	Beverages offered to all conference attendees during morning sessions.	\$2,000
Refreshment Break—Sunday	Beverages offered to all conference attendees during morning sessions.	\$2,000
Refreshment Break—Monday	Beverages offered to all conference attendees during morning sessions.	\$2,000
Intern Program Reunion	All past master teachers and students who participated in NATS Intern Program.	\$850
SNATS Gathering	Student NATS members, leaders and chapter advisors gather for lunch and discussion.	\$850
Journal of Singing Luncheon	Contributors and JOS Editor Dick Sjoerdsma gather for conversation and lunch.	\$850

Branded Resources

Attendee Bags	Branded bags given to all attendees, student, exhibitors with conference materials.	\$4,000
Mobile Application	Branded mobile app with conference info and real-time news (90% downloaded in 2016!).	\$4,000
Attendee Folders	Document pocket envelope given to attendees; PLUS front position for your flyer.	\$1,500
Conference Notebooks	Add your brand to notebooks given to all attendees.	\$1,500
Charging Station	Help attendees keep their technology charged with your 22"x28" sign on kiosks conveniently located throughout the conference area (discount for sponsoring multiple stations).	\$500
Conference Selfie Spot Backdrop	Your brand can be added to the "Selfie Spot" backdrop that will be displayed all four days.	\$1,500

Many other complimentary perks for each sponsor level are listed on our conference page, NATS.org/vegas2018.