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ASSOCIATION NOTES

We are better together

I do not have to recount for you all the ways our NATS community has come together in the past year.

As we mark one year since our first hurriedly scheduled chat for members at the outset of the pandemic, the ways in which NATS staff, leadership, and members have responded could fill the pages of multiple issues of this newsletter. As we have fought the fatigue together, I have been encouraged to see our members take ownership of the data and messaging NATS has provided, sharing it with colleagues, students, family, and friends. Our deep connections with our partners in the performing arts have allowed us to bring renowned experts on aerosols, viruses, and vaccines to speak directly to our community. We stuck together as we all transitioned to online teaching modes and launched searches for the best teaching solutions for our individual settings. Importantly, we felt connected enough to reach out to one another to share messages of support during times of loss. This community personally uplifted me when my father died last September. Although his death was not COVID-19 related, like many who navigated loss during this time, our grieving process was impacted. Thank you for your messages of support, which continue to be cherished.



Allen Henderson
NATS Executive Director

While navigating the effects of COVID-19 on our membership and association, the elected NATS leadership also set about moving our association forward in many other ways. We recently met to assess the progress toward meeting goals and action items outlined in our Framing the Future Strategic Plan, and I am happy to report significant progress has been made in many areas. We are fortunate to have the expertise of president-elect Diana Allan to track our progress.

Moving forward, it is important for organizations like NATS to understand our part of the performing arts ecosystem better and more deeply so we can be prepared to respond reflexively as needs arise. We have engaged the services of PracticeCraft, LLC to help us. We will ask you soon to participate in three significant surveys

(continued on page 5)

inter nos

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



INDEPENDENT VOICES

Art Sticks Better to Dirty Windows

by Cynthia Vaughn, Associate Editor for Independent Voices

Inspiration comes when and how you least expect it. Last December, I learned a great life and business lesson from a local window sign painter. I had seen artist Alicia Michaliszyn's handiwork on some other small business windows around town and admired her skill, colors, and bold designs. With our studio parking lot empty due to COVID business restrictions, our commercial building looked closed even though we were open for online lessons. So, I hired Alicia to paint the studio's large arched picture windows that face a busy intersection.

We discussed a design and scheduled a start date. I was very busy with end-of-semester deadlines and the approaching holidays, so when the sign painter arrived, I apologized profusely. "I'm so sorry. The windows are really dirty and the guy who usually cleans them has gone out of business due to COVID, and I didn't have time to clean the windows myself." The artist replied, "Oh, no! Dirty is better. You need something for the art to stick to. Clean windows take longer to paint, and Windex is the worst. The paint slides right off!"

I thought about how many times I'd waited to begin a creative project because it wasn't the exact right time, or I didn't have every strategic detail completely

(continued on page 4)



Cynthia Vaughn
Associate Editor
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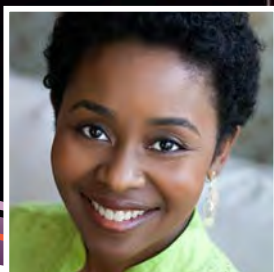
Magnolia Music Studio's newly painted windows.

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JULY 8-10, 2021
ONLINE

Featured Presenters



Marcía Porter

*Professor of Voice
Florida State University*

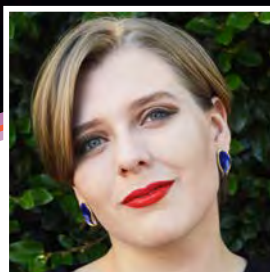
**Sounds of the Soul:
Art Songs of Black
Women Composers**



Natalie Douglas

*Independent Teacher
& David Sabella
Master Teacher in
Musical Theater & CCM*

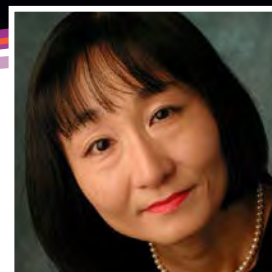
**Amplifying
BIPOC Voices in
American Song**



**LeOui Janse van
Rensburg**

*Doctoral student
Royal Academy of Music
in London*

**An Introduction to
Afrikaans Art Song
Afrikaans Diction Workshop**



Mutsumi Moteki

*Professor of Vocal Coaching
University of Colorado Boulder
& Kumiko Shimizu
Professor of Music & Collaborative
Pianist, Delta State University*

**Introduction to
Japanese Art Songs**

And many more, including...

- **Randi Marrazzo and Nicole Leone:** From Cloisters to the Salon: Revealing the Strong-Willed Women in 24 Italian Songs & Arias by Women Composers
- **Gisele Pires Mota:** Brazilian Art Song: Diction, Repertoire, and Performance
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Start with dirty windows and paint something beautiful.

ready and planned out. My art slid right off, and I never even started. If the pandemic has taught me anything, it is how to be in the moment and how to find imperfect ways forward in the most challenging times. Perfectionism is elusive and as slippery as name-brand window cleaner. There is no perfect time. Pursuing perfection will only take you longer, add to your frustration, and you may simply abandon your book, your song, your idea, or your career path. When you are feeling frustrated and overwhelmed, instead of giving up, what if you start with dirty windows and paint something beautiful anyway?

*Cynthia Vaughn teaches voice at Magnolia Music Studio in Richland, Washington, which is the multi-teacher studio she originally founded in Fort Collins, Colorado, in 2008. She formerly served on the voice faculties of Colorado State University and Cedarville University. She was selected as a Master Teacher for the 2020 NATS Intern Program, which has been postponed to May 2021 due to the pandemic. Cynthia Vaughn and the late Meribeth Dayme, PhD, co-authored *The Singing Book*, a leading class voice textbook/anthology.*



Artist Alicia Michaliszyn creates colorful, bold window designs.

Stories

Our stories matter. Do you have a dirty window story? A time you faced unexpected challenges and you worked with what you had at the moment or adapted to change?

Share your story with me or on our NATS Members-Only Facebook page.

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.

Association Notes — We are better together *(continued from page 1)*

NATS is conducting: 1) better understand how the COVID-19 pandemic has affected our singing ecosystem; 2) income and employment trends for the singing industry; and 3) the overall state of the industry. Data from these surveys will be meaningful as NATS further elevates its thought leadership on critical issues facing our industry.

Since I last wrote in this column, NATS has added two new staff members. Beth Buchanan, marketing and communications manager, and Bob Bryan, development director, are welcome additions to our team. Their presence is already being felt as they use their expertise to help our association flourish. Beth is currently coordinating the refresh of our website, nats.org, incorporating input from many members and staff. You can look forward to an upgraded online experience soon. Bob, our first staff person devoted to the development function, has hit the ground running. He has been meeting with many leaders and members who have been generous donors financially to the work of NATS, and he is helping us meet goals in the friend-raising and fundraising area. Stay tuned for more announcements soon in these areas.

Numerous committees and advisory groups are actively pursuing their charges. Exciting conversations are ongoing regarding: diversity, equity and inclusion; the expansion of auditions; new and expanded membership offerings; diversifying fundraising initiatives to remove economic barriers to participation; expanded international initiatives; and so much more. NATS members are forging the association's future through their active engagement.

We are better together and our recent membership renewal season proves it. The 2021 dues renewal season resulted in the highest rate of membership renewal and the lowest lapsed member number in more than six years. We ended 2020 with a membership of 7,246, a 3% increase and well on the way to meeting our goal of 5% membership growth in our strategic plan. Read more on [p. 39](#). While many associations faced downturns in membership and finances during the pandemic, NATS has grown and strengthened its financial position.

As I reflect on the past year of pandemic living and its impact on my life as well as our association, I am incredibly grateful for the NATS community and colleagues who have helped me better serve my students and lead our association during these challenging times. Our work has literally saved lives during the past year. If you still need proof that we are better together, just take a moment to review the past year of your life and think about the many ways your connection to NATS benefitted you personally or professionally. How many times did you use information brought to you through NATS to guide you in managing your pandemic life? How many times did you share a resource from NATS with your students, colleagues, family, faith community, school, or friends? How many times was a NATS friend or colleague literally a lifeline of support at a critical time for you? Thank you all for your faith in the power of our NATS community. As we now have hope to emerge from an age of uncertainty to a post-pandemic future, I urge you to move forward with NATS by encouraging your colleagues to join us. We are better together!

As always, if you have questions or comments, please reach out to me at allen@nats.org.

It's not too late to renew your membership

The renewal process:

- Log in to the [NATS website](#) with your e-mail address and password.
- Visit the [Member Home](#) area at the top of the website
- Click on the red renew button that will allow you to process your renewal instantly, even if paying by check!

Renewing online is simple and easy, and it allows members to check their profile to ensure that all personal information is correct. Need assistance? Call us at 904.992.9101, Monday–Friday 8 am–4 pm Eastern Time.



Welcome New Staff

NATS welcomed two new staff members in last quarter of 2020 — Bob Bryan, development director, and Beth Buchanan, marketing and communications manager.

Bryan joined the staff on November 9, 2020. A nonprofit executive and fundraiser veteran with more than 20 years of experience, he most recently was the Vice President of Chapter Growth and Development for the Crohn's & Colitis Foundation.



Bob Bryan
Development director

"NATS is fortunate to attract a person of Bob Bryan's experience and skill to lead our development efforts," said Executive Director Allen Henderson. "His considerable fundraising experience and years of nonprofit leadership will help us shape our long-term efforts to build diverse support for NATS programs and services to ensure we are able to fulfill our vision of transforming lives through the power of singing."

Bryan's career also includes service with the Alumni Association at North Carolina State University, the National Multiple Sclerosis Society, Dignity U Wear (Jacksonville, Florida), the Leukemia & Lymphoma Society, and We Care Jacksonville.

"I'm excited to be part of this extraordinary community," Bryan said. "The plans for the future are so compelling. It's a privilege to be part of the effort to bring those plans to fruition."

Bryan holds a bachelor's degree in philosophy from North Carolina State University and a master's degree in sports administration from Ohio University. He and his wife, Jennifer, enjoy traveling, reading and college football.

Buchanan joined the NATS executive office as the new marketing and communications manager on October 12, 2020. She has more than a decade of experience in marketing and public relations, and she has worked for a variety of nonprofits and advertising/PR agencies. Previously, she served as communications manager for the Kansas City Symphony, where she was responsible for writing, editing, project management and media relations.



Beth Buchanan
Marketing and communications manager

"We are very excited for Beth to join the staff at NATS," said Executive Director Allen Henderson. "Beth's dual degrees in music and communications, her seven years of experience with the Kansas City Symphony, and her passion for working in a non-profit arts environment make her an excellent fit for our association. I look forward to our members and partners getting to know her as she guides our marketing and communications efforts."

During her time at the symphony, she helped promote more than 100 concerts each season along with major events.

"It is an honor to join the NATS staff," Buchanan said. "I am looking forward to interacting with NATS members, promoting stories, and collaborating with the team. How inspiring to see the collective commitment and values of the board, staff and members, and it is truly a privilege to be part of it all."

IN MEMORIAM

September 2020 – February 2021

Debora Biddick

Gloria F Bonnin

Michael J Cochran

Elvira Gonnella

Sarah Krieger

William Dean Leverle

William McKoy

Ewan Harbrecht Mitton

Jo Miller Orr

James F Sugg

LaDonna Young

Karen Tucker

William Vessels

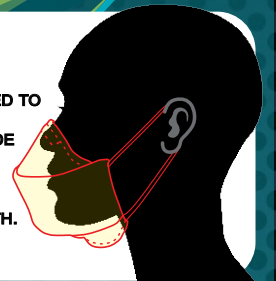
Erin Wall

Edward White

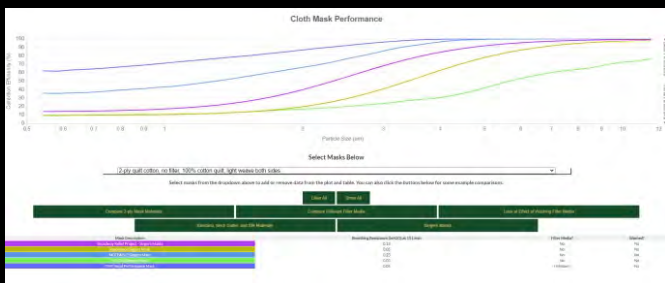
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INDEPENDENT VOICES

Grand Rapids Voice Collective: A New Model for Collaborative Multi-Teacher Studios

NATS members Elizabeth Barry and Corie Auger began collaborating as teachers in 2018 before officially founding [Grand Rapids Voice Collective](#) in 2020. They had a vision to create “an inclusive vocal community for singers where their voices are always heard and encouraged.” By combining their skill sets Auger and Barry created something together greater than they ever imagined as individuals.

Inter Nos: How did you meet, and how did you come up with the idea of creating a collaborative multi-teacher voice studio?

EB: Corie and I met as students in undergrad at Grand Valley State University between 2009 and 2012. After grad school, in 2015, we both returned to West Michigan to begin our careers. GRVC truly started at Corie’s apartment kitchen table, where she’d invite me over for breakfast to talk about teaching, pedagogy, performing and so much more. At the time, we were working for two different companies, and it would have been really easy to see one another as ‘competition.’ Instead, Corie and I developed a relationship where we could both come to one another for sound advice and support.

Then in 2018, I started renting the open studio space where Corie was teaching.

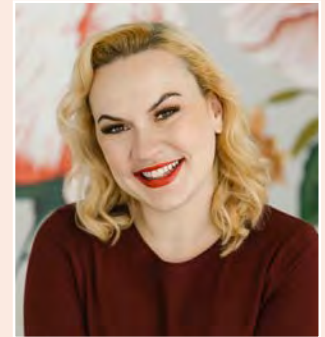
Eventually we ran both of our independent studios under a DBA (doing business as) “Grand Rapids Voice Collective.” Our collaborative teaching together started off as us chatting between lessons about our singers, sharing rep ideas, and then we decided to do some recitals together, and then a workshop the next summer. By the fall of 2019, we were contemplating bringing on at least one additional teacher to accommodate the waiting list we were developing. We decided it was time to invest some money to develop our brand and really set up our business for success. We headed into 2020 with our application to form an LLC so we could bring on new teachers and continue expanding.

We signed our paperwork and opened our bank account the Tuesday after the State of Michigan shut down — March 17, 2020.

We are now a team of four voice teachers. Corie and I are constantly pinching ourselves that we get to work with such incredible educators, musicians, and people. Our two associate teachers (Emily Mills and Hannah DeBoer) are curious, kind, fun people, and their students are making huge strides toward



Corie Auger



Elizabeth Barry

their goals. We love their attention to detail and the care they have for each of their singers. The best part of our team is that we don’t even know what it’s going to be like when we can be back in the studios! I can’t wait to get in that groove and really see what innovative things we can discover. The shenanigans are going to be TikTok worthy for sure.

“We love that [the students] get to see another style of teaching and hear things in new ways. Because at the end of the day, we don’t care who helps a singer understand a concept or take steps forward. We care that they are supported and are making progress towards their goals.”

Inter Nos: What made you decide to focus on middle school/high school students with an emphasis on musical theatre?

EB: Grand Rapids loves musical theatre. We have almost a dozen amateur theatre companies in town that are performing regularly (pre-COVID). If we look outside GR, we have a few summer stocks and even an equity house about 45 minutes away from us. We’ve seen a number of Broadway performers move back to the region and expect things to continue to develop in 2021 and beyond. Not to mention the robust high school performing arts in our region. Because of that, nearly all of the folks we serve are hoping to get involved in the musical theatre community in West Michigan. Many of the singers we work with aim to audition for top-tier musical theatre programs with their eyes on Broadway. The cool thing about specializing in musical theatre is that it

encompasses nearly every genre of vocal music. Each of our teachers has a different area of expertise within the musical theatre umbrella and is continually expanding their repertoire and skills to keep up with the needs of our community.

Inter Nos: Are parents very involved in the lessons or do you primarily communicate directly with the students?

EB: We miss the parent interaction we'd have at the studio! We'd go from having five-minute chats between lessons at the studio, to maybe seeing them for a moment in the background of the Zoom call. In general, as our singers get older too, we see less of the parents. Singers start to drive themselves to their activities, and we'll only see parents at big events. We've stepped up our email communication and are offering more studio events in an effort to keep the parents more informed about what we're up to. We definitely will continue this as COVID thaws and we get back to the studio.

"We've also been building a collaborative space for teachers only — a place where we nerdy pedagogues can gather, talk about teaching techniques, learn new skills, and just be together! Sometimes teaching 1:1 can feel very isolating by the end of the week, so we're excited to be able to serve the community in this new way this year."

"Our combined knowledge and expertise means that you get an incredibly well rounded vocal education focused on developing all of the skills you need (not just your singing voice) to be successful in this industry." — grandrapidsvoicecollective.com

Inter Nos: Can you explain this quote from your website? How do you work collaboratively with students to share your combined expertise? What do you offer your students in addition to individual singing lessons?

CA and EB: Prior to COVID, working collaboratively meant hollering across the lobby and saying, "Can you come listen to this singer for a second?" What's been happening a lot more recently is we will send singers to take a one-off lesson



Grand Rapids Voice Collective student Lucie Troyer is a junior at Grandville High School

with another GRVC teacher. We love that they get to see another style of teaching and hear things in new ways. Because at the end of the day, we don't care who helps a singer understand a concept or take steps forward. We care that they are supported and making progress toward their goals.

One of the ways we've promoted collaboration in the studio is with our weekly group class for developing performance skills. It's called "Green Room," and each week, we meet virtually so we can implement the things singers learn in 1:1 lessons in "performance mode."

We also have monthly studio events that are included with every singer's membership fee. Each month we have a different event or topic ranging from Karaoke Night, Q&A with a Broadway Performer, Member Sessions with a GRVC teacher, or Master Classes with a GRVC teacher or guest artist. Our member sessions cover things like vocal health, how to learn music, and business basics for singers. Our goal is to share as much useful information with our members as possible because so many of them want to do this for a career.

We've also been building a collaborative space for teachers only — a place where we nerdy pedagogues can gather, talk about teaching techniques, learn new skills, and just be together! Sometimes teaching 1:1 can feel very isolating by the end of the week, so we're excited to be able to serve the community in this new way this year.

We actually love that COVID made all of these events happen online. It's shown us how to really connect with our singing community and add value to their training. Our physical location is small, and online we've been able to have large groups assemble. An added bonus is that our singers have been way more engaged because of breakout rooms and technology than we'd be able to have in-person at the studio.

Inter Nos: Do you still have a brick-and-mortar studio building? Pre-COVID were all of your lessons in-person? How are you currently delivering lessons? What will your studio look like next fall?

EB: GRVC has been entirely online since March of 2020. We do have a physical studio about 15 minutes away from downtown

Grand Rapids is a pretty bustling part of town. In Kent County where we live, already 18 percent of our population is fully immunized, and we are eager to return to in person lessons. We know that we've lost a portion of our business because we opted to stay online until our teaching staff is fully immunized.

We are beginning to consider what returning to our studio will look like. We've spoken with some dance studio owners about their safety protocols and will likely be adopting several of their best practices as well as considering the Colorado Study on Aerosolized particles as we figure out how to safely resume in person teaching.

We think that in order to do so in the fall, we will have to expand to a larger office suite so all of our teachers will have their own dedicated studio. We have a large number of online singers who we've gained during COVID, so we're considering a hybrid model where we alternate an in-person singer with a Zoom singer so that we can have an hour of air scrubbing and cleaning between sessions. We still have many questions about what we will need to do and consider in order to safely resume and will not make any hasty decisions.

Inter Nos: How do you balance your active performing (pre-COVID) with your teaching?

CA: It's always a work in-progress, but when one of us has a large upcoming performance or is gone for a few weeks on a gig, our other teachers step in to sub their lessons. This is part of the wonderful thing about having such a collaborative team! The hardest part is making sure we, the teachers, have enough headspace to get ourselves into "performance mode," because our energies are so often strongly focused on the successes of our singers.)

Inter Nos: How important is it that your students get to see you as performers in the community?

EB: We think it's incredibly important for our singers to see us doing the things we love in this world. Whether that's performing, crafting, community advocacy, or something else. Showing our singers that we are multifaceted people with unique interests and talents is part of the joy of being



Grand Rapids Voice Collective has been entirely online since March of 2020. A sign in their waiting room reads, "Your Voice Will Always Be Heard."

educators. We want to ensure that the next generation of singers knows that they get to bring all of the things that make them unique on their journey. And each of those facets is important, worth cultivating, and will ultimately contribute to their success.

Inter Nos: How important is social media to your studio: FB, Instagram, TikTok, etc.?

EB: Medium. We post consistently on Instagram, FB, Twitter, and LinkedIn, and we have a small following on each platform. Where we are noticing the most traction is from our teachers who have profiles on TikTok. Four out of the last 10 inquiries have come from folks who found one of our teachers on TikTok. Currently, GRVC does not have a business TikTok account, and that may change when we are able to go back to in-person teaching. Our best referral source remains word of mouth from current clients (some of whom did find us on social media).

Inter Nos: What are some of the benefits of your collaborative studio? What are some of the challenges?

CA: We really have an amazing team of teachers. Each of us has our own little niche within the teaching world. Collaborating with each other keeps us open and curious as teachers, and gives our singers such a beautiful, wide perspective. It shows our singers that there's not just one way to approach singing and gives them permission to take more ownership of their journey. Our biggest challenges are often back-office, human-error issues, like

scheduling mistakes (our calendars get kind of hectic!) or having technical issues with Zoom. Honestly, I think this is due in part to the fact that our team is so focused on cultivating this culture of collaboration and open communication. We really don't have to tiptoe around anyone's ego.

"This work is such a great reminder that we're all on the same team. Art is not a competition . . ."

Inter Nos: If you had a time machine, what would you tell your 14-year-old singer self?

EB: "Elizabeth, you're gonna do incredible things that will absolutely surprise, thrill, and scare you. Keep going, keep dreaming, and keep being true to yourself."

CA: "Corie, keep being curious, keep exploring! It's going to take you some awesome places. Also you're going to want to start drinking coffee as an adult — do not do this. It is a trap."

Inter Nos: Is there anything else you'd like to add about GRVC?

CA: We're really grateful to be able to work with such wonderful humans: teachers, singers, and community members alike. This work is such a great reminder that we're all on the same team. Art is not a competition, even though it may feel competitive at times.

Elizabeth Barry (she/her) is a singer, educator, leader, and creative based in Grand Rapids, Michigan. She is co-founder of Grand Rapids Voice Collective, a collaborative, multi-teacher voice studio. In addition to her work with GRVC, Elizabeth is an adjudicator for the Sutton Foster Awards, which sends two talented performers from Michigan to the Jimmy Awards in NYC. When she is not teaching, Elizabeth serves the creative community in West Michigan as a member of the Creative Chambers Council through the Grand Rapids Chamber of Commerce. Elizabeth is also a board member for the Michigan NATS Chapter. In 2016, she was selected as one of the Joan Frey Boytim Award recipients for Independent NATS Teachers. Elizabeth is a proud member of the SpeakEasy Cooperative.

Corie Auger (she/her) is an active performer and educator. Her teaching combines voice science, exercise physiology, and sports psychology to enable singers to build their most efficient, expressive instrument. Corie is a co-founder of Grand Rapids Voice Collective, an inclusive multi-teacher voice studio. In addition, she currently serves on the faculty at Western Michigan University School of Theater and the Grand Valley State University School of Music, Theater, & Dance. Corie also serves as the secretary of the Michigan NATS Chapter.

Are you thinking about adding teachers to your independent studio?

Reasons why?

- Increased income and/or financial freedom
- Desire to help a greater number of students
- Wish to meet a community/artistic need
- Personal sense of accomplishment and growth
- You want a clone/apprentice
- Other?

Temperament

- Ability to handle stress well
- Understanding that this requires business skills in addition to artistic and academic skills
- Ability to look at the "big picture" rather than just personalization
- Comfort with working long hours and being "the boss"

Current studio

- Is your current studio successful and well-run?
- Do you have good policies, procedures and accounting systems already in place?

New students?

- Do you have a waiting list to jump-start your new student population?
- Do you already have a marketing network for referrals?
- What will new teacher(s) bring that you don't currently offer?

Ready? BEGIN!

Before you start CONSIDER

Financial readiness

Evaluating your current situation:

- Stable, comfortable, could afford to invest some money in expansion
- Risky, not much liquidity or investment capital available
- Excellent shape; good loan risk

Financial risk

Evaluating your comfort level with financial risk

- Do you have money available to invest in expansion?
- Are you comfortable seeking a loan to expand?
- Do you prefer to start very slowly without a large monetary outlay?

Time

Do you have enough available time to manage expansion along with your current teaching load?

- Be careful—don't underestimate the amount of time increase it will take to expand
- Delegate! Especially in areas that are not your strength
- Consider hiring outside help or online resources in areas like web design, book keeping, studio management software

Teachers?

- One or many?
- Voice and/or instrumental?
- Apprentices, Associates, Other?
- Remote or in-studio?

Adapted from "Expanding Your Private Studio—The Challenges and Rewards of a Multi-Teacher Studio" 2016 NATS Conference Presentation by Sharon Szymanski and Cynthia Vaughn

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 will be online!

The excitement of NATS Student Auditions continues with a national round of competition and prizes during the NATS Virtual Summer Workshop.

REGIONAL - PRELIMINARY ROUNDS

Audition in YOUR Regional Event.

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

NATIONAL ONLINE SCREENING

April 9, 2021, deadline for online digital submissions.

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

SEMIFINAL AND FINAL ROUNDS

As part of the NATS Virtual Summer Workshop

July 7–10, 2021.

Top three singers from each category advance to final round.

1st, 2nd, and 3rd place winners receive prize money.

ELIGIBILITY

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

Audition Categories

	Category*	Age Limit	Years of Study
1.	High School Music Theater Treble Voice	14–19	no limit
2.	High School Music Theater TBB Voice	14–19	no limit
3.	High School Classical Treble Voice	14–19	no limit
4.	High School Classical TBB Voice	14–19	no limit
5.	Lower Music Theater Treble Voice	22	0–2 post high school
6.	Lower Music Theater TBB Voice	22	0–2 post high school
7.	Lower Classical Treble Voice	22	0–2 post high school
8.	Lower Classical TBB Voice	22	0–2 post high school
9.	Upper Music Theater Treble Voice	25	3–5 post high school
10.	Upper Music Theater TBB Voice	25	3–5 post high school
11.	Upper Classical Treble Voice	25	3–5 post HS; all undergraduate
12.	Upper Classical TBB Voice	25	3–5 post HS; all undergraduate
13.	Advanced Classical Treble Voice	22–30	4+ post high school
14.	Advanced Classical TBB Voice	22–30	4+ post high school
16–18.	American Negro Spirituals	14–30	no limit

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

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

Braving the Belt: My Journey from Classically Trained Teacher to Musical Theatre Pedagogue

By Rita N. Gentile

I come from a pretty stereotypical big Italian family. We grew up thinking there was only one “right way” to do things and were always under the protective watchful eye of an adult. There was a series of bushes about four houses down from ours, which served as the boundary line we were not allowed to cross when venturing outside on bikes or to play. My brother and I would meet new friends at school and be floored if they didn’t see their grandparents every day, or have an elaborate buffet packed in their lunch boxes. What do you mean you don’t go to Catholic mass every Sunday? It was even more shocking when we hit our teen years and discovered that not every family listens to Andrea Bocelli, Luciano Pavarotti, or “Ave Maria” on repeat while driving in the car.

It may not come as a shock that I ended up on the classical track when I chose music as my career path. I began piano at age 6 and voice at 14, and I was truly blessed with excellent teachers. For the rest of my college years, followed by 13 years of teaching choral music, I focused mainly on classical voice pedagogy with my students. As I began working more with middle and high school-aged students through private voice teaching, I became keenly aware of the demand for musical theatre voice instruction. Being a smart, highly motivated, accomplished musician and educator, I was confident I could teach any style of music to my students based on my classical knowledge. Right? Wrong. I found myself assigning repertoire I sang in college, such as *My Fair Lady*, *The Mikado*, *The Music Man*, and a long list of lovely theatre standards. I remember when *Wicked* came out on Broadway and suddenly all my college friends turned to “belting their faces off” trying to find their inner Idina. On the outside, I stuck to my classical training and let the Puccini soar whenever I was asked to sing; however, on the inside I was yearning to find my inner Idina as well. The truth of the matter was my belt voice was on the other side of the bushes, neatly placed just outside of the safety zone where I allowed myself to travel. By establishing my own “right way” of singing, I had inadvertently planted a line of bushes that my own students couldn’t pass. I knew in order to be the best voice teacher I could be, I had to break down my own performance barriers. I could not continue to avoid assigning a variety of rep to my students because I was unsure of how to teach it.

George Bernard Shaw said, “He who can, does; he who cannot, teaches.” This simply cannot be true in vocal music. Singing is

a highly personal and largely intangible craft. Before students can grasp anatomical language, and sometimes even when they can, we rely largely on sensation. What does one imagine, or what sensation do they feel when practicing a certain vocal technique? If the teacher cannot demonstrate skills and knowledge themselves, how do they describe the sensations or imagery to a student? The simple answer is that they cannot do so effectively. Yes, they can regurgitate information from research, but that in itself is limiting. It does not allow a pedagogue to approach their students with multiple ways to explain and/or achieve the same concept. From my own experience, many younger students rely heavily on hearing a model first. Now, having said that, it is unrealistic to think you have to belt like Idina Menzel to be a successful musical theatre performer or teacher. That is where the breakdown between classical and musical theatre singing begins, and where we as teachers must take the reins to best serve our students. The Elphaba belt of Idina Menzel is very different from the Elphaba of Ana Gasteyer, yet each delivers an electrifying chill at the end of Act I. It is important as a voice teacher to be able to demonstrate belt quality when introducing the technique to students, with each teacher recognizing their belt is uniquely theirs. I learned that, just like all the Elphabas, I did not have to sound like Idina in order to have a successful belt voice. I realized I had come to define what belt was by associating it with a few singers, when really they were only one example of what a belt could or should be. As a teacher, it was more important I learn how to talk about the many types of belt qualities and describe them to my students than it was to try to emulate a sound based on a singular ideal. As teachers, we want to be able to demonstrate, encourage and celebrate an array of vocal colors in our students. We must possess a common vocabulary to talk about these vocal techniques with students and colleagues. I wanted not only to find my own belt voice, but also to learn the language upon which to build a teaching method. I needed to seek out training rooted in that very language I sought to understand.

The first step in my journey from classical technique to musical theatre technique was finding a program that specialized in musical theatre and contemporary styles. Voice specialist and creator of Somatic Voicework, Jeannette Lovetri, and voice researcher Edrie Weekly (2003) conducted a survey

that showed only 45 percent of participants who taught musical theatre rep had any type of training in musical theatre pedagogy. Only 21 percent of that group received their training in a formal undergraduate or graduate setting, while the majority learned via outside sources such as private voice study. Out of all the participants, 19 percent of those who taught musical theatre singing had no formal training or professional performance experience of any kind. It is no wonder that belt and contemporary technique have been such controversial topics in the field of voice when practitioners are relying on such a vast array of source materials and scholarship from which to draw their teaching techniques. I settled on a program rooted in the Estill technique. Jo Estill, an American voice researcher, developed the Estill voice training method

“It is important to be inquisitive, take what you can, but also leave behind what doesn’t work for you in order to look for a new route to the same destination. Isn’t this what teaching is all about?”

to aid singing and speaking professionals in the healthful use of their voices. Having come out the other side of this program, it is important to reiterate that there is no one-size-fits-all approach. There were aspects of Estill that provided me with the “aha!” moments I so desperately needed, while other concepts or approaches were lacking for me. This is the beauty of being a reflective and active learner. It is important to be inquisitive, take what you can, but also leave behind what doesn’t work for you in order to look for a new route to the same destination. Isn’t this what teaching is all about? Most importantly, it left me hungry for more, but with a solid foundation of knowledge to discern facts from fiction.

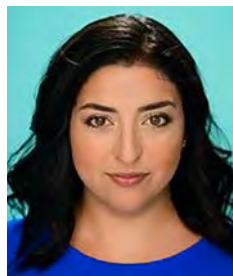
From my perspective as a classical singer, the definition of belt was quite simple: loud and high chest voice. Like most of my high school students, I tried to take a heavy chest voice up as high as I could push it in an attempt to achieve the elusive “Broadway belt.” As you can predict, this mostly resulted in a raw, hoarse voice afterward. I eventually accepted I just didn’t have the voice for musical theatre and stopped trying for many years. During that time, I had kids (hello, voice changes!), and during one pregnancy experienced significant vocal problems that required speech therapy and rehabilitation. It took many years to find my “normal” voice again, and when I did, I was much more hesitant to try out new things for fear of my vocal health. This experience put vocal health education at the forefront of my teaching and further discouraged me from

introducing musical theatre repertoire to my students. Voice pedagogue Scott McCoy (2007) shared in my misconceptions before conducting a study that showed a correct belt was neither “always loud” nor a “heavy bottom-up” approach. He also pointed out classical singers often relied on “self-amplification” versus musical theatre singers who largely worked with microphones.

The classical community has long-debated the topic of belt quality in terms of its effects on vocal health. Estill (2005) argued belting does not pose physical harm when done with proper technique. She went as far as saying that humans make belt sounds from infancy. McCoy (2007) also stressed the importance of understanding negative effects come from incorrect technique. New York based voice teacher Julie Balog (2005) stated, “To be clear, the belt style is an extension of the speaking voice, not a pushing up of the chest voice” (p. 402). The research seemed to suggest that even I could learn to find my healthy belt voice. I had settled on a program of study to serve as my vehicle for the journey and it was time to hit the road, cross the bushes, and explore the new world on the other side.

I was fortunate to be able to approach my artistic crossover with my voice teacher who I had already been studying with for two years. It is imperative to work with someone who you can trust with your instrument. Perhaps the toughest part of my musical theatre voice work was accepting I was an old dog,

(Article continues; read more at nats.org)



Rita Gentile holds a bachelor’s degree in music from UW-Parkside and both a Master of Education in music education leadership and Master of Music in music theatre vocal pedagogy from Carthage College. She is currently a second year doctoral candidate at Boston University in the area of music education. Rita owns RG Performing Arts Studio in

Kenosha, Wisconsin, which offers voice, piano, dance and theatre lessons as well as workshops to all ages. She is actively engaged as a performer, and she serves as the Director of Choirs at Lance Middle School and the Director of Music Liturgy at Our Lady of Mount Carmel Church. Rita is a proud member of NATS and a former Freshman Women’s category winner. She also holds memberships with WCDA, MTEA, NafMe, and serves as a Level 2 adjudicator for the Wisconsin School Music Association. She is an avid learner and advocate for vocal health across all genres and ages. She resides in Kenosha with her husband, Ben, and their three children; Vinny (10), Dominic (8), and Gioia (4).

National Association of Teachers of Singing

57th National Conference

CALL FOR PRESENTATIONS

NATS members and friends are invited to submit proposals for special sessions to be presented at the **57th NATS National Conference in Chicago, Illinois, July 2-6, 2022**. Preference will be given to proposals with two or more presenters. Proposals related to the following topics are particularly encouraged:

- Reframing and imagining the purpose and practice of singing
- Mini-recitals/Collaborations with an emphasis on living composers
- Opera, Music Theater, and CCM Repertoire and Technique
- Singing and Community/Social Impact
- Vocal Education for All
- Voice Pedagogy for all styles
- Voice Science and Studio Technology



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

All proposals must be submitted via **NATS.org/chicago2022**

DEADLINE: JUNE 1, 2021

CALL FOR POSTER PAPERS

**DEADLINE:
Dec. 1, 2021**

The National Association of Teachers of Singing invites all NATS members and friends to submit abstracts for presentation consideration in poster paper format at the 57th National Conference in Chicago, IL, (July 2-6, 2022). Topics for poster papers may include:

- | | |
|----------------------|---------------------------|
| ▶ Voice Pedagogy | ▶ Voice Science |
| ▶ The Private Studio | ▶ Technology and Teaching |
| ▶ Vocal Repertoire | ▶ Performance Practice |
| ▶ Commercial Styles | ▶ Musicological Studies |

... or any other topic related to the art and science of singing and teaching singing.

Abstracts should not exceed 500 words in length and should be uploaded in PDF or MS Word format as a file attachment through the submission portal at nats.org. Only electronic submissions will be considered.

To submit a poster paper proposal: Visit www.nats.org and complete the online application. You will be asked to upload your abstract through the online portal. **Only online submissions will be accepted.**



NATIONAL ASSOCIATION OF TEACHERS OF SINGING
57TH NATIONAL CONFERENCE

July 2-6, 2022

On the Horizon: A Look Ahead for One Independent Studio

By Dana Lentini

NATS member Dana Lentini was a panelist for the February 25, 2021 NATS YouTube webinar — [On the Horizon: A Look Ahead for Independent Studios in the Second Half of 2021](#). In addition to her live comments in the panel discussion, she shared these personal thoughts with *Inter Nos*.

Inter Nos: What has the pandemic taught you about our industry?

DL: We are resilient and creative. We already knew that, but now we are witnesses to this truth. We have so much to offer our students. I had already been dabbling in online lessons, so last year when all other activities went dark, I was right there to start on Zoom immediately. I would say 95 percent of my families were on board and thrilled to have this one opportunity for the kids that wasn't lost to the quarantine. My delivery changed, but my families all willingly trusted me. Now we are seeing new amazing opportunities and new ways of delivering quality and content to our voice lessons. Even my youngest 6-year-olds are now masters of self-tapes. We can work asynchronously by sending recordings and offer feedback via email and messaging as we collaborate throughout the week. When they send me things, I am able to offer a quick anecdote or observation to what they worked on and say, "Hey, why don't you try this . . ." I'm moving away from the "pay me by the hour service" and into a different business model.

Inter Nos: Based on what we know now and have learned, what do you think fall will look like for the independent studio segment of the singing industry?

DL: Fall for me will remain online. My situation is unique because I moved in the middle of the pandemic from Michigan to New York. I kept almost all of my old students, and I gained even more across the country.

Inter Nos: What are some things you have learned and implemented that you might retain even after post-pandemic life returns to some sense of pre-pandemic normalcy?

DL: I love online opportunities — competitions, auditions, online recitals! Not all recitals need to be this way, but perhaps



Dana Lentini

an annual online performance plus an annual studio in-person experience. I work with young kids, and I can say, for them, this is going to catapult them even further to being adaptable with online lifestyles from work to play. As I mentioned, my studio will remain strictly online. I will continue to offer services, as well as to teachers across the globe who wish to coach and mentor with me. I am happy and thrilled to be offering my services to a wider international community. I never would have imagined I would have been able to do this.

Inter Nos: How do you manage all of the new offerings?

DL: I have an apprentice teacher working for me now in my old region. We are able to share lesson recordings and observe each other's teaching much easier without traveling through the week to someone's studio to observe.

Inter Nos: What are some things you have shed that you hope will not return?

DL: Crazy schedules. My time with family, eating and cooking together in between our online activities is incredibly special. Scheduling things differently is much easier. It's easy for me to say, "No I am not free at that time." And a big change: illnesses and canceled lessons rarely occur. I have enjoyed not having students in my house. Somehow there is less pressure for my family and myself. But that being said, I do miss several face-to-face experiences. At this point, however, if I went back face-to-face teaching, I would now find myself missing just as many things I enjoy from being online.

"We are not going back. We are moving forward!"

Inter Nos: Has anything else changed in the way you approach your studio and lessons?

DL: Of course among all of this is Black Lives Matter, continuing #MeToo issues, and labor issues in the industry. I definitely want us to discuss how the intersection of everything has specifically

created so much for our industry to address. DEI (Diversity/Equity/Inclusion) is something all of us as independent teachers must consider in our studios from repertoire selection and understanding sexual diversity. It is becoming very common to see tweens and young teens share their gender non-conformity with their voice teachers. We teachers need to be well versed in how to manage these brave and vulnerable experiences in the studio. I just did a NATS NYC workshop on this topic via Zoom, and it was so great to share and learn from so many wonderful people in this new technological way. It is this merging of so many things that excites me for our future!

Inter Nos: Final thoughts?

DL: Everyone keeps talking about going back to our lives the way they were. I am excited to see what is in store with all we have learned.

We are not going back.

We are moving forward!

After cultivating techniques as a classical singer, voice teacher, and children's choir director, Dana Lentini combined her experiences to create Born 2 Sing Kids, a program designed to nurture the development of beginning singers. Through consulting and coaching, she helps teachers build their own successful studios and empowers young singers to explore healthy vocal techniques through a systematic approach. Her book, "Teaching the Child Singer: Pediatric Pedagogy for Ages 5-13" is available from Hal Leonard Publishing. For more information, visit born2singkids.com



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Annual Student Membership is just \$46!**

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

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

For more information log on to nats.org/student_membership.

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

NATSAA|2022

47th NATS Artist Awards Competition for Singers



OVER
\$50,000
IN CASH AND
OTHER PRIZES!

Generous monetary awards
sponsored by the NATS Foundation.

Scholarships to AIMS in
Graz, Austria are awarded to
remaining semifinalists.



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SEMIFINAL AND FINAL ROUNDS IN NEW YORK CITY!

ELIGIBILITY:

- Age 21-35 on September 13, 2021
- Must be a member of NATS (Full or Associate, in good standing)
OR coached for at least one year by a current NATS member
(Full or Associate)

FIRST PRIZE

Over \$13,000 in cash and prizes:

- \$5,000 Cash
- A New York solo debut sponsored by DCINY
- A \$4,000 scholarship to attend the American Institute of Musical Studies (AIMS) in Graz, Austria
- \$1,000 Gift Certificate from Hal Leonard Corporation
- Solo recital at the 2022 NATS National Conference in Chicago, IL

SECOND PRIZE

Over \$6,000 in cash and prizes:

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

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

APPLICATION DEADLINE:
SEPTEMBER 13, 2021

REGIONAL AUDITIONS: September – November 2021
Regional Schedule TBA

NATIONAL SEMIFINALS AND FINALS:
January 2022 (DATES TBA) in New York City

ALL APPLICATION MATERIALS MUST BE COMPLETED BY THE DEADLINE.
LATE OR INCOMPLETE APPLICATIONS WILL NOT BE CONSIDERED.

APPLICATIONS ACCEPTED ONLINE AT NATS.ORG

NATS Names Jeffrey Ryan First Place Winner of 2021 Art Song Composition Award

Composer **Jeffrey Ryan** has won first prize in the National Association of Teachers of Singing 2021 Art Song Composition Award for his work, "[Everything Already Lost](#)." As first prize winner, Ryan will receive \$2,000 and the work will be performed at the 57th NATS National Conference, which is slated for July 2022 in Chicago. Additionally, the Cincinnati Song Initiative also will program the work on a future concert as part of its Americana series.



Jeffrey Ryan

Ryan's "Everything Already Lost" is an art song cycle for baritone and piano featuring the poetry of Jan Zwicky. The cycle premiered November 19, 2020, in a virtual concert by Music on Main and recorded at Chan Centre, Vancouver, British Columbia, with Tyler Duncan, baritone and Erika Switzer, piano. The work is a four-song set.

Bill Evans: *Alone*
Autumn Again
Night Music
Schumann: *Fantasie*, Op. 17

"No matter how thrilled you may be to share this news, I am even more thrilled to receive it," Ryan said. "This is fantastic. I am right now in the middle of a new cycle for tenor that will premiere online in April. So my musical brain is very much in art song mode at the moment. I love writing for singers, and have been particularly lucky in the last few years to have had several art song projects. 'Everything Already Lost' was a blessing to have on my plate last spring at the beginning of the pandemic shutdown — it gave me something to focus on during such a dark and seemingly hopeless time for all of us in the arts (not out of the woods yet, of course!). It was great that the presenter, Vancouver's Music on Main, was able to pivot and film the performance for online [distribution]. I'm so proud of the piece, the poetry by Jan Zwicky is gorgeous, and the commissioning team (Tyler Duncan and Erika Switzer) are phenomenal. It is a massive honour that now the piece has been given this recognition by NATS. I also want to thank the SOCAN Foundation for financial support of the commission as well as a private donation from the estate of Steen Olaf Welding, in whose memory the piece is dedicated."

NATS also awarded two second prizes: one to **Erik Franklin** for "[Verses for Children](#)" and one to **Philip Wharton** for "[Ugly](#)

[People](#)." Both will receive a \$1,000 prize. Franklin's "Verses for Children" is a five-song set based on Amy Lowell's texts of the same name. Wharton's "Ugly People" is a six-song set featuring the poetry of Carl Sandburg.

Serving as preliminary judges were 2020 NATS Art Song Competition Award winner, Juilliard professor and composer [Philip Lasser](#), soprano and assistant professor of voice at Baylor University [Amy Petrongelli](#), and [Jeffrey Peterson](#), who is associate professor of vocal coaching at Baylor University and music director for the Baylor Opera Theater. Out of the 59 submissions, the preliminary judges chose

12 finalists. American art song composer [Juliana Hall](#) served as finalist judge, and she selected the first and dual second prizes.

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. Recent winners have included Kurt Erickson, Philip Lasser, David Conte, Robert Patterson, Melissa Dunphy, David Sisco, Matt Boehler, and Benjamin C.S. Boyle.

The prizes (\$2,000 First Prize and a \$1,000 Second Prize) are generously sponsored by American composer Lori Laitman and also include a two-year paid NATS membership. The additional second prize due to a tie was sponsored by Carol Mikkelsen. The competition is open to any composer, professional or student, whose submitted work meets the prescribed requirements.

"The goal of the NATS Art Song Composition Award program is to stimulate the creation of fine classical songs in English,



Erik Franklin



Philip Wharton

(continued next page)

NATS To Honor Long-time Leader, Bill Vessels

The National Association of Teachers of Singing has established the William "Bill" Vessels Endowment honoring the former NATS executive director who served in the role from 1990 to 2005. The endowment will provide a dedicated and permanent source of funding for the NATS Intern Program and honors Vessel's years of distinguished service to the National Association of Teachers of Singing.



"Bill advanced our organization in countless ways," said Allen Henderson, current NATS Executive Director. "It seems fitting that his legacy will be honored by an endowment to provide funding for a program he championed."

NATS has received a generous matching gift challenge of \$12,500 to launch the Vessels Endowment. It is now seeking supporters who can contribute to the match resulting in a \$25,000 endowment fund. Those who wish to contribute may do so [here](#), or call the NATS office at 904-992-9101.

Vessels was first and foremost a voice teacher whose experience informed his leadership of NATS. He was known as a gentle and determined leader who guided NATS through

a time when the organization faced challenges that threatened to limit its ability to carry out its mission.

"I believe Bill literally saved NATS during a very difficult time in our history," said Carole Clifford, one of Vessel's first students at Jacksonville University and a NATS member. "We went from potential disaster to stability and then growth."

"I would not be a Professor of Music, teaching a full studio of collegiate singers today, if Bill

Vessels had not been in my life," said Patricia Boehm, NATS member and professor of music at the University of Mount Union. "He set me on this path by providing the best possible model of what a great voice teacher looks and sounds like."

The NATS Intern Program is a premier training experience, which pairs recognized master teachers with talented early-career members of NATS. The immersive 10-day instruction promotes the dynamic exchange of ideas and techniques, substantially advancing the studio teaching skills of voice interns and the coaching skills of collaborative piano interns. With the establishment of the endowment, there will now be a "William Vessels Master Teacher" named each year.

2021 Art Song Composition Award Winners *(continued)*

greatly enriching the repertoire of singers and teachers of singing," Mikkelsen explained. "It is best accomplished when composers and singers are joined in this effort. NATS is the primary organization that provides the arena supporting this endeavor."

Applications will be accepted beginning June 1, 2021, for the 2022 Art Song Composition Award with a submission deadline of December 1, 2021. The NATS Art Song Composition Award program is led by Carol Mikkelsen, coordinator, Lori Laitman, advisor.

2021 Art Song Composition Award Winners And Finalists

First Place: "Everything Already Lost" by Jeffrey Ryan

Second Place: "Verses for Children" by Erik Franklin

Second Place: "Ugly People" by Philip Wharton

Additional Finalists:

- Jennifer Bellor: "A Smile and a Sigh"
- Jodi Goble: "Song-Lost World: Six Songs of Yone Noguchi"
- Will Goss: "she-wolf"

- Douglas Hedwig: "A Species Stands Beyond"
- Ben Krause: "Defined by Words"
- Joseph Rubinstein: "Standing by-"
- Jeff Smallman: "Minstrelsy"
- Bruce Trinkley: "Tennessee Williams Songs"
- Patrick Wickham: "Irish Drinking Songs for Sober Soprano"

CHICAGO

let's go!



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57th National Conference

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Community Sing Session ★ Over 50 Breakout Sessions
Special Topics for Early Morning Coffee and Conversation Sessions
Expanded Student Workshops ★ National Student Auditions

nats.org/chicago2022

2022 Art Song Composition Award



1st Place

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

2nd Place

\$1,000

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

ADVANCING QUALITY VOCAL LITERATURE BY PROMOTING NEW WORKS FOR SINGERS

REQUIREMENTS - The work must be:

- (1) a song cycle, group of songs, or extended song between 13 and 25 minutes in length. Genres other than the classical "art song" are discouraged.
- (2) composed for single voice and single acoustic instrument (solo instruments other than piano as the collaborative instrument will be accepted).
- (3) English (or English translation), either in the public domain* or for which the composer has secured appropriate permission.
- (4) composed within the past 2 years (after January 1, 2020).

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

ENTRY DATES - June 1, 2021 through December 1, 2021.

ELIGIBILITY - Open to anyone meeting prescribed requirements.

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

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

For more information about the National Association of Teachers of Singing, Inc., visit NATS online at ArtSong.nats.org

APPLY ONLINE AT NATS.ORG

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

**ENTRIES MUST BE RECEIVED BY:
DECEMBER 1, 2021**

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

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

NATS Announces 2021 Intern Program Participants

The annual Intern Program is a premier NATS offering

Sixteen early-career voice teachers and collaborative pianists will gather for an intensive training experience at Georgia Southern University in Statesboro, Georgia, from June 1-10, 2021.

The National Association of Teachers of Singing (NATS) has selected 16 members to take part in its [2021 Intern Program](#). This 10-day forum pairs experienced and recognized master teachers with talented early-career NATS members.

The 2021 class is a varied and unique group, with 12 voice teachers and four collaborative pianists.

Master teachers Theresa Brancaccio (Northwestern University), Frank Ragsdale (University of Miami), Michelle Markwart Deveau (Independent Studio, CA), and Kari Ragan (University of Washington, Independent Studio) will work with the 12 voice teachers – both independent and academic.

Karen Brunssen is the director of the 2021 NATS Intern Program and immediate past president of NATS. She says it will be “truly unique” to see how this group interacts and learns from each other.

“Their repertoire specialties range from Wagner to Barbershop and Sweet Adelines, to a Singing Sergeant, to blues and gospel, jazz, art song, Korean art song, opera, voice overs, new music, concert and cabaret,” she explains. “They represent teachers coast-to-coast, from the US and Canada, eight NATS regions, and range in age from 29-41. They include cutting-edge voice science expertise, a gondolier, and teachers of children through adults as well as senior adults.”

The collaborative pianist interns have equally impressive backgrounds. They will work with master teacher Craig Terry (Ryan Opera Center, Lyric Opera of Chicago).

“The four collaborative pianists bring coaching experience, collaborating for recitals, summer programs, universities, colleges, opera companies (small and large), auditions and performances,” Brunssen says. “They teach piano and organ, perform great orchestral concertos and solo recitals, accompany ensembles, play for voice auditions for schools and organizations, and teach diction, opera workshop, and chamber music.”

She says the networking between these interns and master teachers “promises to be a profound experience” and these lessons will linger “long afterward” when they return home.

The 10-day format of the program is designed to be an immersive experience, and NATS is looking forward to some tweaks this year.

“We are excited to try out a slightly different schedule,” Brunssen explains. “We will have two mornings dedicated to ‘technique and lesson content,’ a daily pianist ‘coaching hour,’ and several opportunities for interns to share their areas of expertise across genres, business models, academics, ages, and voice types.”

The interns and master teachers will convene from June 1-10 on the campus of Georgia Southern University in Statesboro. Allen Henderson, NATS executive director and faculty member at the university, is serving as the local, on-site coordinator, and Tana Field of Murray State University is this year’s vocal literature liaison.

Brunssen notes that safety precautions are top of mind in their event planning.

“The 2021 NATS Intern Program will be observing proper safety protocols in regards to the COVID-19 pandemic,” Brunssen says. “We are in the process of giving this careful consideration as we follow the science and make the safest decisions for all involved this year.”

Over the years, NATS Interns have maintained close professional bonds. At the biennial NATS National Conference, it is common occurrence for past Intern Programs to gather for a reunion and catch up with one another. Since its inception in 1991, the NATS Intern Program alumni network has grown to more than 300 voice-teaching professionals.

NATS Intern Program – Class of 2021

COLLABORATIVE PIANO

Taylor Hutchinson — Kirksville, MO

Kyung-Eun Na — Englewood, NJ

Tomasz Robak — Davidson, NC

Joseph Welch — Bunker Hill, IL

VOICE

Corie Auger, mezzo-soprano — Grand Rapids, MI

Douglas Carpenter, baritone — Las Vegas, NV

Joshua Glasner, baritone — Dubuque, IA

Lily Guerrero, soprano — San Antonio, TX

Sarah Kim, soprano — Washougal, WA

Nicky McGrath, soprano — Toronto, ON

Caitlin Moore, mezzo-soprano — Greeley, CO

Whitney Myers, soprano — Tulsa, OK

Aaron Paige, tenor — Muncie, IN

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2021 Intern Program participants *(continued)*

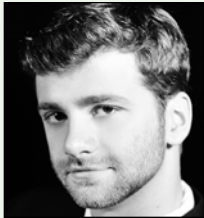
NATS 2021 Collaborative Piano Interns



Taylor Hutchinson



Kyung-Eun Na



Tomasz Robak



Joseph Welch

Meredith Pyle, soprano — Los Angeles, CA
Kyle Sackett, baritone — Madison, WI
Marcy Stonikas, soprano — Tallahassee, FL

With partial funding from the NATS Foundation, the [NATS Intern Program](#) is an exceptional training experience. NATS structured the program environment to improve the teaching skills of the interns and promote the interdependent relationships necessary to provide the best instruction for students, who are often taught independently by collaborative pianists and voice teachers. This intensive format encourages a dynamic exchange of ideas and techniques, with the goal to improve the studio teaching skills of voice interns and the coaching skills of collaborative piano interns.

The NATS Intern Program is held annually. Application materials for the 2022 program will be available in late summer 2021.

If you are interested in contributing to the support of the program, log on to our online donor portal, scroll down to make a designated gift, and select "Funding for NATS Intern Program."

NATS 2021 Voice Interns



Corie Auger



Douglas Carpenter



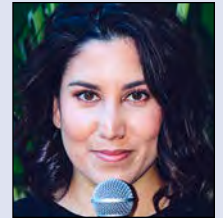
Joshua Glasner



Lily Guerrero



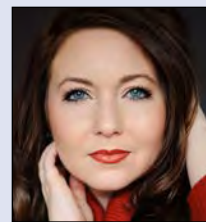
Sarah Kim



Nicky McGrath



Caitlin Moore



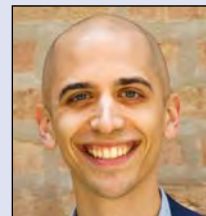
Whitney Myers



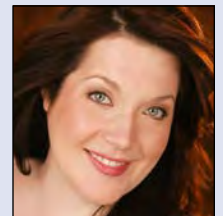
Aaron Paige



Meredith Pyle



Kyle Sackett



Marcy Stonikas

If your school or facility would be interested in coordinating/hosting a future NATS Intern Program, please contact pastpresident@nats.org for details and facility requirements.



The National Association of Teachers of Singing recently unveiled NATSCast, a network of podcasts offering quality resources for voice teachers and singers. The NATSCast network can be found at nats.org/NATSCast and includes the following podcasts: The Full Voice, The Holistic Voice, New York Vocal Coaching, and VocalFri

NATS National Musical Theatre Competition

The **FIRST** National Competition for the Music Theater Soloist!

Seeking out and promoting the best emerging talent in the field in 2021

1ST PRIZE:
\$5,000

PLUS a concert at the 2022 NATS National Conference in Chicago, IL, \$1,000 gift certificate from Hal Leonard Corporation, career management services package from Stage Door Connections

2ND PRIZE:
\$2,500

PLUS a \$500 Gift Certificate from Hal Leonard Corporation

3RD PRIZE:
\$1,000

Louise Lerch Prize

4TH PRIZE:
\$750

Bill Hayes Prize

OVER \$15,000
IN CASH AND
OTHER PRIZES!



SEMIFINAL AND FINAL ROUNDS IN NYC!

PREPARE NOW FOR DEADLINE AND COMPETITION DATES

September 15, 2021 Application Deadline

PRELIMINARY ROUNDS

FALL 2021

New York Auditions – TBA

Online Auditions – TBA

Approximately 24 singers will advance to the semifinal round in New York City.

SEMIFINAL AND FINAL ROUNDS

January 2022, in New York City

(as part of the NATS Winter Workshop)

ELIGIBILITY

All singers age 20-28 as of September 15, 2021

Reduced entry fee for students of NATS members. Adjudicators at all rounds will include casting agents and managers from the top agencies in the industry in addition to veteran performers, coaches, and teachers.

APPLY ONLINE BEFORE:
SEPTEMBER 15, 2021
www.NATS.org



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Marvin Keenze: NATS International Coordinator

Here we are still adjusting our private and professional lives to see us through the pandemic era.

It has encouraged our creativity and strength, and NATS has been a big help. The ICVT Associations are going through the same challenges. I recently joined the Australian (ANATS) in a Zoom meeting. I have been a member since its beginning and greatly appreciate the work of the National President, Shelli Hulcombe. Many of you attended the 8th ICVT Congress in Brisbane, which was a great success.

Now we are looking towards our 10th Congress in Vienna. The date has been moved ahead to August 3-6, 2022, and the home page is icvt2022.com. Our host, EVTA-AUSTRIA, is optimistic about this time and so far this is a good reaction. It is also the summer of the NATS National Conference (Chicago, July 2-6, 2022), so I suggest attending both to celebrate our NATS/ICVT goals and successes.

Our ICVT team is Professor Helga Meyer-Wagner, the president of EVTA-Austria, and Professor Dr. Martin Vacha, the chair of the 10th ICVT Congress. Here is his recent message:

Dear colleagues in North America,

In the current situation, which is still difficult because of the pandemic, we are very happy that we moved our Congress date to 2022. Especially after this period of canceled concerts and performances; we hope for a new "spring" of arts. Our motto, "for the sake of music" expresses exactly what all of us need. I am looking forward to meeting you again at your June Board meeting. We will talk about details of our planning, and of course to meet you personally in the summer of 2022 in Vienna, Austria.

Martin Vacha

*University of Music and the Performing Arts, Vienna
(Department of Voice Studies and Music Theater)*

2022 Van L. Lawrence Fellowship

Application Deadline: Nov. 15, 2021

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 a letter of intent to The Voice Foundation along with your CV — combined into one PDF. Include the area and methods of your proposed study plan. 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 next Symposium: Care of the Professional Voice in 2022 (dates TBD), in Philadelphia

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.



2021 Van Lawrence Fellowship Award Goes to Edrie Means Weekly

The National Association of Teachers of Singing, the NATS Foundation and the Voice Foundation have named **Edrie Means Weekly** of Fairfax, Virginia, as the **2021 Van Lawrence Fellowship Award winner**.

Weekly is professional singer, private teacher, and adjunct associate professor of voice and voice pedagogy at Shenandoah University and Conservatory of Music. She is co-founder of the CCM Vocal Pedagogy Institute, and she serves on the advisory boards of the Voice Foundation, the National Musical Theatre Competitions (NATS), and the Pan American Vocology Association.

As the award winner, Weekly proposes researching the impact of COVID-19 on breath stamina and compensatory tensions in singers. Her proposed study topic would be, **"The Parameters of Breath Stamina and Muscle Tension in Elite Musical Theatre Singers Post COVID-19, and Whether Those Parameters Change with Treatment Protocol."**

Weekly has been teaching at the graduate level at Shenandoah University since 1995. Her current and former students can be heard on Grammy Recordings, movies, Broadway, off-Broadway, national and international tours, regional theatre, TV (including "The Voice," "American Idol," and "Kidz Star USA"). Weekly has been an active member of NATS since 1996 and has served on the Virginia NATS Board for several years. In the summer of 2013, she was named a Master Teacher for the NATS Intern Program.

In addition to her advisory committee roles for NATS, Weekly has presented lectures, master classes, concerts and sessions for the NATS National Conventions, Regional and State NATS Chapters. She is a contributing author for *Training Contemporary Commercial Singers*, *The Vocal Athlete*:



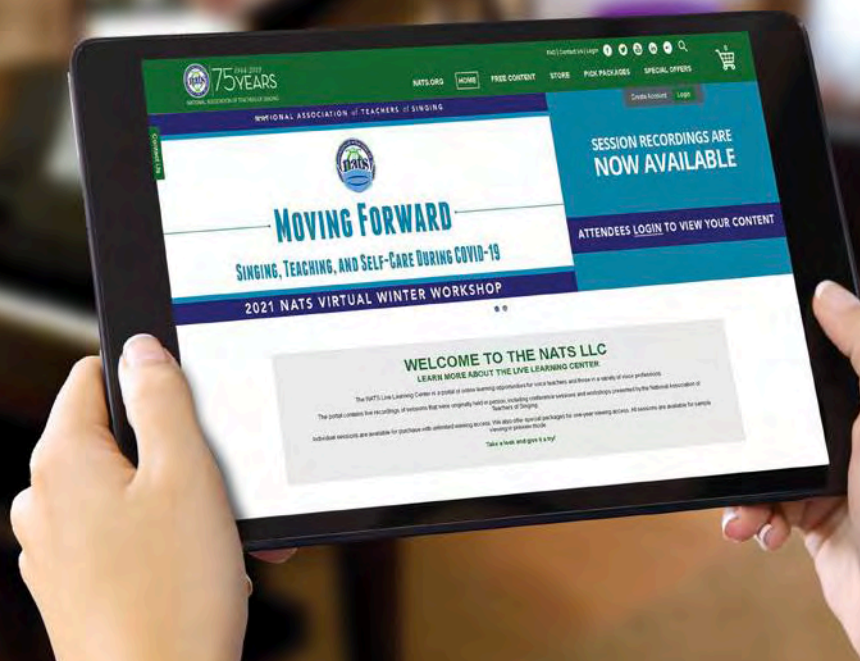
Edrie Means Weekly

Application and Teaching the Hybrid Singer 2nd edition, The Voice Teacher's Cookbook: Creative Recipes for Teachers of Singing, and Teaching Singing in the 21st Century.

[Information about and past winners of the Van L. Lawrence Award](#)

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. [The Voice Foundation](#) and [National Association of Teachers of Singing Foundation](#) award it jointly. The Fellowship winner will be provided with the opportunity to attend

the annual [Symposium on Care of the Professional Voice](#) and visit laryngologists, speech pathologists, voice scientists, and research centers associated with The Voice Foundation during the fellowship year, with resulting research to be considered for expedited publication in the [Journal of Voice](#) or [Journal of Singing](#). The Fellowship winners are members of the [National Association of Teachers of Singing](#) who are actively engaged in teaching, have demonstrated excellence in their profession as singing teachers, and have shown interest in and knowledge of voice science. The Fellowship and \$2,000 award are intended to provide opportunities for the Fellow to become more thoroughly acquainted with practices, techniques, technology and people involved in laryngology and voice science. It is hoped that the opportunities and contacts provided through the Fellowship experience will enhance the teacher's ability to do meaningful interdisciplinary research, and will encourage the teacher to apply appropriate voice science advances in the studio.



Studio photo courtesy of VOIX DE VIVRE.



Streaming Video: The NATS Live Learning Center

When you log in to the Live Learning Center, you'll experience a fabulous new platform. Our partners at Multiview have worked vigorously to update the site with new features including a faster load time, sleek look, easy navigation, and mobile compatibility.

Exclusively for NATS members, purchase a full year's access to ALL Video Sessions from the NATS 2021 WINTER WORKSHOP for only \$59.

INDIVIDUAL SESSIONS: \$12.50 each,
with unlimited viewing access.

Email multiviewmediasupport@multiview.com for member access.

Visit the URL below to access the NATS Live Learning Center

nats.sclivelearningcenter.com

NATIONAL ASSOCIATION
of TEACHERS of SINGING



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

**2021 NATS VIRTUAL
WINTER WORKSHOP**

First NATS Virtual Winter Workshop Was A Success



Jennie Morton

Dr. Brandon Baird

Dr. Ting-Yu Chen

Megan Durham

Damien Geter

Eden Casteel

Vanessa Isiguen

Wendy Jones

For 2021, NATS was proud to launch its first-ever virtual Winter Workshop, held January 8-10. The theme of “Singing, Teaching, and Self-Care during COVID-19” could not have been timelier, as our members continued to face personal and professional challenges brought on by the pandemic. The roster of clinicians highlighted both familiar and new faces with an exciting array of topics held via Zoom meetings and YouTube broadcasts.

Our first day began with the initial installment of a three-part workshop led by Ting-Yu Chen on stress reduction, mindful meditation, and holistic wellbeing. This was followed by a highly engaging and entertaining session led by Wendy Jones and Eden Casteel, who helped us navigate the treacherous technological waters of online teaching. We were then treated to the returning expertise of Jenny Morton, who discussed the intricate relationships between anatomy, alignment, and efficiency in singing. Our evening session featured Megan

NATS 2021 Virtual Winter Workshop

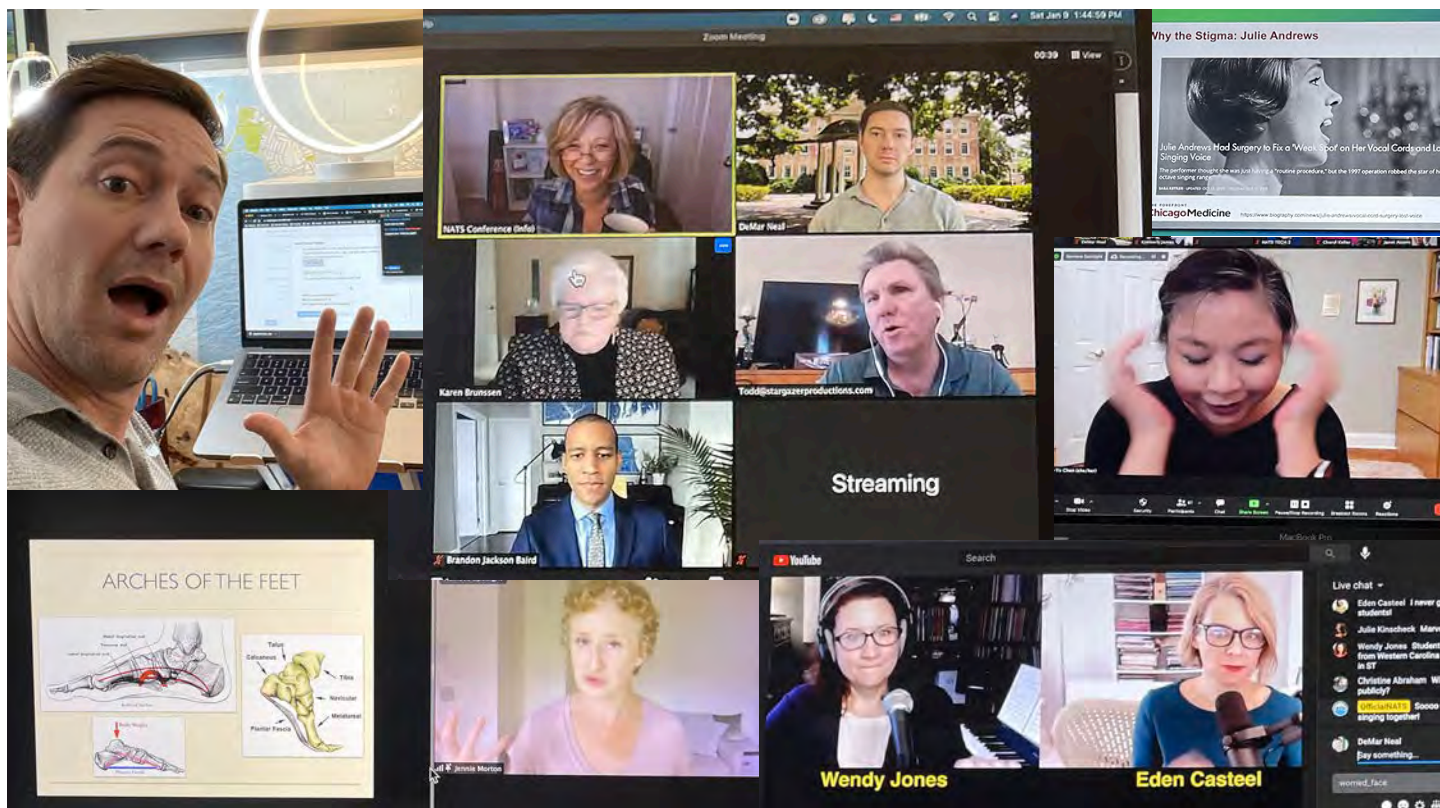
Replays now available through

[Live Learning Center](#)

Limited time offer: purchase access to the workshop sessions for 12 months for just \$59 with your member discount at checkout.

Durham, who presented the first of her two-part series on incorporating trauma-informed voice care into the teaching studio. The evening was capped with a casual social hour, led by NATS Executive Director Allen Henderson and me (Vice President for Workshops DeMar Neal).

(continued next page)



First NATS virtual Winter Workshop was a success *(continued)*

Our second day began with the next segment of Chen's three-part workshop, emphasizing the development of a wellness routine for self-care. We were then joined for the first time by otolaryngologist and laryngeal surgeon Brandon Baird, who addressed the history, stigmas, and outcomes for phonosurgery. Afterward Durham presented the second part of her trauma-informed voice care series, which focused on incorporating breathwork, embodied sound, and meditation practices. Morton then explored the performer-audience interface via neuroscience and evolutionary biology with a fascinating session on the science and art of communication. Henderson and I again concluded the evening with an informal Zoom gathering.

Our third and final day began with the last portion of Chen's workshop, returning to the initial modules for more practice and deeper reflection. We then engaged with two working professionals, soprano Vanessa Isiguen and bass-baritone/composer Damien Geter, who discussed myriad ways to maintain one's artistry during COVID-19. Baird returned for a follow-up session and presented a number of noteworthy

case studies on vocal pathologies that required surgery. The workshop closed with a conversation between the NATS executive director and current NATS President Carole Blankenship, who discussed present and upcoming opportunities and initiatives for NATS members.

This experience could not have occurred without the invaluable assistance of a small army of dedicated workers and volunteers. I am especially indebted to Todd Vigiletti and his team at Stargazer Productions, who ensured a seamless technical execution of these online events. Blake Stiles from EGAMI AVI expertly handled video editing and uploading sessions to the NATS Live Learning Center for later viewing. Several NATS members also graciously stepped up to introduce our clinicians and monitor chat streams including Kimberly James, Jill Terhaar-Lewis, Marcía Porter, Carole Blankenship, and Karen Brunssen. As always, I am so grateful to the NATS staff for their ceaseless work behind the scenes; thank you Deborah Guess, Tina Hooks, Allen Henderson, and Karen Michaels for your patience, wisdom, and flexibility!

NATS MENTORED TEACHING EXPERIENCE

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

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

JULY 8–10, 2021

**MENTORED TEACHING EXPERIENCE is being held during the
2021 Virtual Summer Workshop – Sign up at [NATS.org](https://nats.org)
with Workshop Registration**

RATE: \$75 Additional Fee (must be registered for the workshop)

Checking in with Our First Class of Composer Mentees

In fall of 2020, NATS selected 10 Black composers to participate in its new Mentoring Program for Composers

In October of 2020, the National Association of Teachers of Singing (NATS) announced and began its inaugural season of the NATS Mentoring Program for Composers.

The new program was designed to encourage the creation and performance of new works by pairing a celebrated art song composer with an emerging and early career art song composer. For this first year, NATS reserved the program for composers from underrepresented groups, with a special emphasis on Black composers. Together, vocal composers Tom Cipullo and Lori Laitman are overseeing the program, and NATS is happy to provide an update and share how the program is progressing so far.

"NATS wanted to help increase the representation and the voices of diverse populations within the art song community," says Allen Henderson, executive director of NATS. "We are delighted that Tom and Lori have recruited wonderfully talented and noted mentors to take part in this project. We are receiving great feedback and look forward to future years of the program."

The inaugural class of mentee and mentor pairs include:

- **Quinn Mason** with mentor composer **Jake Heggie**
- **James Morris** with mentor composer **Tom Cipullo**
- **Lauren McCall** with mentor composer **Roy Jennings**

- **Maria Thompson Corley** with mentor composer **Evan Mack**
- **Jens Ibsen** with mentor composer **Anthony Davis**
- **Dave Ragland** with mentor composer **Michael Ching**
- **Mason Byne**s with mentor composer **Tom Cipullo**
- **Jerrell Gray** with mentor composer **Andrea Clearfield**
- **Khyle Wooten** with mentor composer **Lori Laitman**
- **Del'Shawn Taylor** with mentor composer **Juliana Hall**

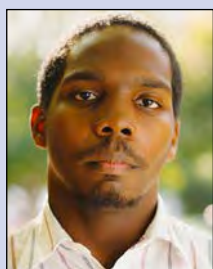
The pairs have been working together virtually one-on-one since October 2020 and will continue through June of this year.

"It has been an absolute pleasure working with Maria," says composer mentor Evan Mack who is paired with Maria Thompson Corley. "I'm amazed by her output and compositional voice. My suggestions are usually on pacing or notational suggestions to help performers execute her beautiful music! I'm always impressed by each new draft and each new piece. I hope to continue as long as we can!"

Thompson Corley responded with equal enthusiasm toward her new mentor.

"I'm beyond grateful for Evan's guidance!" she says. "His suggestions are always helpful, and while I may choose not to implement all of them, he never fails to make me clarify my intentions in my own mind. I couldn't ask for an easier person

(continued next page)



Quinn Mason



James Morris



Lauren McCall



Maria Thompson Corley



Jens Ibsen



Dave Ragland



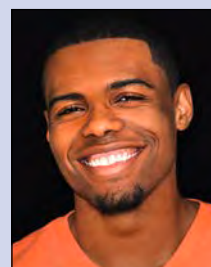
Mason Byne



Jerrell Gray



Khyle Wooten



Del'Shawn Taylor

Checking in with Our First Class of Composer Mentees *(continued)*

to work with, and I really appreciate his encouragement. As for keeping this going, I'm down if you are, Evan!

Depending on the schedule of the mentors, the needs of the mentees, and their interests, the mentors may review short works and give general counsel about writing for voice.

Composer Jake Heggie finds it rewarding to share his many years of vocal writing knowledge.

"It's been a great joy and pleasure to get to know Quinn Mason over the past few months," Heggie says. "He is a deeply gifted composer with great insight and passion; as well as a super nice guy. We've been able to share quite a few ideas and perspectives about vocal writing, singers and text setting — and it's been most gratifying to offer him some of my 40+ years of experience as a songwriter as he starts to compose more and more for the voice. I look forward to continuing the journey with him."

Mentors also offer advice about resources, point the mentees toward appropriate performers and presenters, give information about recording and publishing opportunities, and just generally be a sounding board for any questions the mentees might have. Additionally, all mentees have access to a shared, general mentor — H. Leslie Adams. There was no cost for this program to the mentees, and there were no age or stylistic limitations during the application process.

Not only has mentor composer Juliana Hall been able to share her tips of the trade with mentee Del'Shawn Taylor, but they've also had a few laughs along the way.

"It has been such a pleasure to work with Del'Shawn, a composer with excellent instincts, a beautiful sense of lyricism, and a natural understanding of how to write effectively for the voice," Hall says. "In addition to working through his music, which communicates with clarity and great emotional power, we've discussed relevant topics like choice of words and copyright considerations, text setting, song structure, voice-piano interaction, color in harmonic language, and developing one's own voice . . . and we've had no shortage of laughter along the way, too! I'm grateful to NATS, and to Tom Cipullo and Lori Laitman, for asking me to participate in this wonderful program, and I'm grateful to Del for his friendship."

Co-program supervisors and composers Lori Laitman and Tom Cipullo agree this first class clearly demonstrates that the future of art song composition is very promising.

"It's been my great pleasure to mentor Khyle Wooten," Laitman says. "He is just at the beginning of his compositional journey, but I predict a bright future, due to his innate understanding

of the voice and creativity in inventing music to best portray the text. In addition to being a delightful person, Khyle is hard working and intellectually curious. I look forward to watching him grow and hope that we will remain life-long friends."

Cipullo adds that these rising star composers all have a wide range of unique styles, aesthetics, interests and experience.

"Working with Mr. Cipullo has been a true delight!" says mentee James Morris. "[He is] constantly opening doors and opportunities for me to keep putting my music out into the world. On top of that, he's always open to what I've written, but at the same time encourages/suggests me to expand or try something new that also fits the mold."

Mentee composer Dave Ragland also says he has "greatly enjoyed" taking part in the program.

"My mentor [Michael Ching] has been an immense help and sage guide," Ragland says. "I'm honored to be ingrained in a class of such ambitious, supportive, and talented cohorts."

As a special feature of the program this year, the [Cincinnati Song Initiative](#) is commissioning a song from each of the composer mentees in the inaugural year. These songs will be produced in a video recording and premiered as CSI's season finale concert titled "Let it Be New" on May 16.

"Now, more than ever, we must amplify diverse voices that have always been among us but stifled by deeply rooted systems and biases," says Samuel Martin of Cincinnati Song Initiative. "CSI is honored to provide this group of commissions, creating tangible opportunities that will contribute to a growing body of American song repertoire reflective of this country's true strength — its diversity."

NATS has plans to continue this program in the coming years. More information on this year's program is available [here](#). The application for the 2021-22 Mentoring Program will be forthcoming.

The 2020-2021 mentees (in alpha order)

Mason Byner, Boston, MA
Jerrold Gray, Baton Rouge, LA
Jens Ibsen, Pacifica, CA
Quinn Mason, Dallas, TX
Lauren McCall, Lawrenceville, GA
James Morris, Westminster, CO
Dave Ragland, Nashville, TN
Del'Shawn Taylor, South Bend, IN
Maria Thompson Corley, Lancaster, PA
Khyle Wooten, Tallahassee, FL



CALL FOR SUGGESTIONS FOR NOMINEES FOR NATIONAL OFFICE DEADLINE, March 22, 2021

From

National Nominating Committee

Karen Brunssen, Past President, Chair
Julie Krugman
Richard Weidlich
Albert Lee

Dana Lentini
Mark Kano
Yvonne Gonzales Redman
Daniel Hunter-Holly

On behalf of the Board of Directors of the National Association of Teachers of Singing, Inc., we hereby issue an invitation to all NATS members, chapters, districts, and regions to submit suggestions for nominees for the national offices that will be open as of July 2022.

These offices may include those of

President-Elect
Vice President for Membership
Vice President for Workshops

Vice President for Auditions
Vice President for Outreach
Secretary/Treasurer

According to **Article X Section 1** of our Bylaws

The Association officers shall include a President, President-Elect, Past President, four Vice Presidents, and a Secretary/Treasurer. Each Association officer shall be elected by vote of the membership as provided in these Bylaws. The person elected for the position of President Elect shall serve one two-year term in that office, one two-year term as President, and one two-year term as Past President, and may not succeed himself or herself in any of these offices. Vice Presidents and the Secretary/Treasurer shall serve for two years and may succeed themselves once. Officers must be Full Members in Good Standing of the Association when elected and remain so throughout their terms of office.

By calling for the suggestions it is the hope of the Board of Directors that the National Nominating Committee will be able to consider several worthy candidates for the offices that will be open.

1. Complete the nominations form online via the NATS website at **www.nats.org/officernominations** no later than **March 22, 2021**.
2. A complete nomination includes the name and NATS organizational experience of the nominee, including information on why the nominee is suited for the position. Be sure to obtain the permission from the potential candidate to submit his or her name for the two-year term of office if selected to run, and if elected by the membership. The candidate for President-Elect must be willing to serve two-year terms as President-Elect, President, and Past President, for a total of six years.

The National Nominating Committee will select one candidate for each open office subject to approval at the 2021 NATS Board of Directors meeting. Prior to the election in Fall 2021, the slate of candidates will be published in ***Inter Nos*** and online at **NATS.org**.

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

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

www.nats.org/officernominations



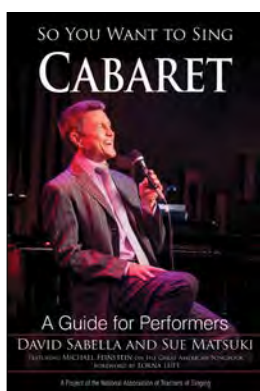
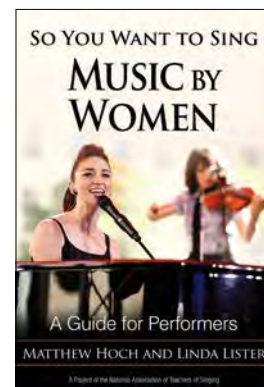
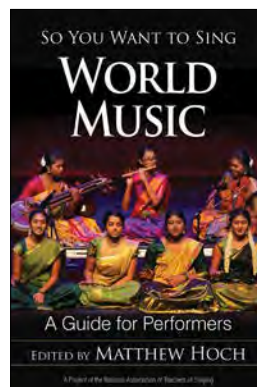
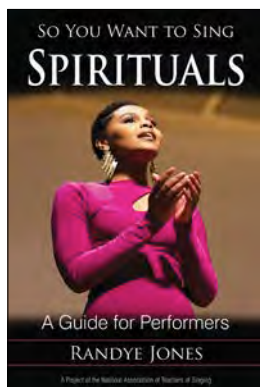
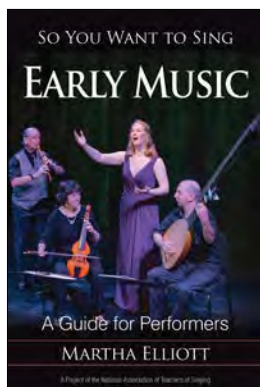
ROWMAN &
LITTLEFIELD

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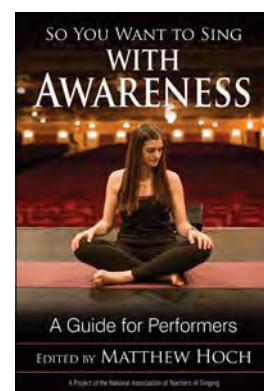
Guides for Performers and Professionals

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Series Editor: Matthew Hoch



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



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'Voices of COVID' Project Surpasses 50 Individuals

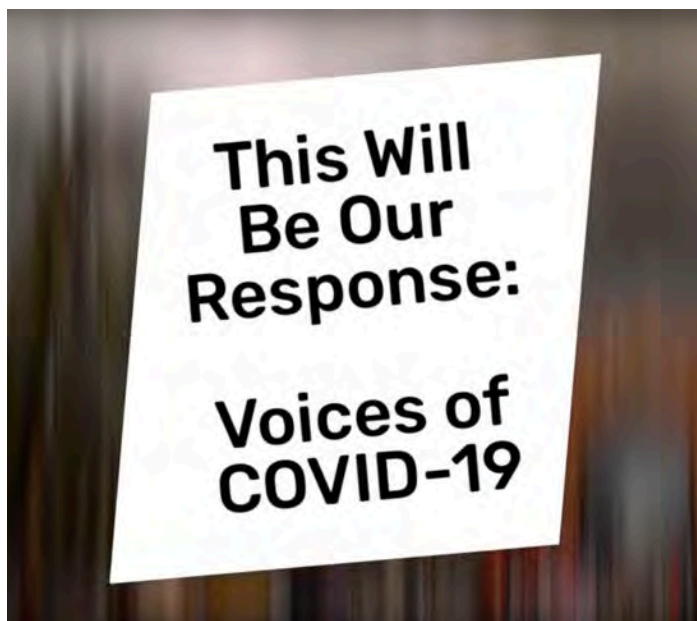
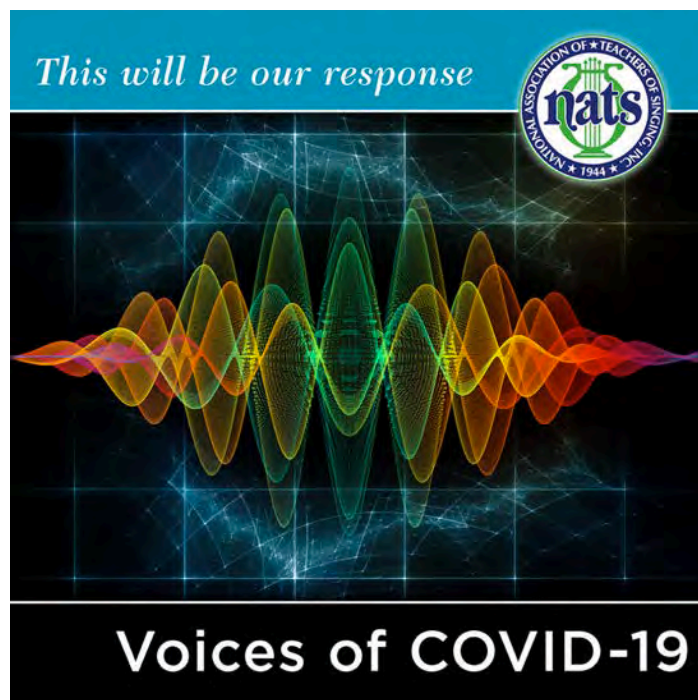
In 2020, the National Association of Teachers of Singing (NATS) launched "[This Will Be Our Response: Voices of COVID-19](#)."

The project chronicles the response of those in the vocal arts community to the pandemic. In February, the project crossed the milestone of more than 50 published interviews.

Singer, doctoral student and NATS member [Timothy Bostwick](#) began curating this collection of interviews, stories and first-hand accounts from professionals across the singing industry nearly one year ago. He has interviewed a wide range of people in the performing arts — agents, singers, opera companies, casting directors, stage managers and composers.

To commemorate this milestone and to draw attention to these stories, NATS created a short video with all participants to date — ranging from composer Jake Heggie to groups like Artist Relief Tree and artists such as Angel Blue.

Click below to watch, or visit the NATS YouTube page at [YouTube.com/OfficialNATS](https://www.youtube.com/OfficialNATS)



"The arts are essential," Bostwick said. "But when the pandemic began, the vocal performing arts was silenced. So, for those who wished to tell their stories and provide catharsis to our world, I felt it was my duty to amplify their voices. To do so, I have spent the last year documenting the experiences and views of devastation wrought by COVID-19. In supporting

this effort, the National Association of Teachers of Singing has provided a free and public platform for this archive. It is our shared desire that 'Voices of COVID-19' provides hope and inspiration both now and in the future."

NATS is encouraging everyone to share the link to the [collection](#) and the new video as a way to lift up the collective struggles, stories and demonstrated resiliency that have come from the project.

"When Tim approached me as a subject for interview for his project, I was impressed by his thoughtfulness and his desire to chronicle our journeys through the pandemic," said Allen Henderson, NATS executive director. "Little did we know at the time that it would be such a long and arduous time for our industry. I was grateful that when I approached him about partnering with NATS to share these stories, he was amenable to creating what is now a growing chronicle of our lives during this time. NATS is proud to use our network to power the 'Voices of COVID' project, is glad it has reached this milestone, and looks forward to sharing many more stories as we continue this journey together."

NATS releases "Voices of COVID" interviews in its free Intermezzo newsletter each week. [Sign up](#) to receive the newsletter. View the entire "[Voices of COVID](#)" collection.

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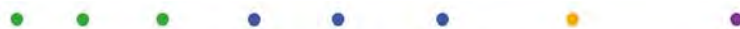
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	2010	2011	2012	2013	2014	2015	2016	2017	2018	2019	2020	Percent Change from Previous Year
Active Members												
1st Quarter	6659	6669	6705	6682	6717	6647	6454	6435	6568	6480	6316	-3
2nd Quarter	6870	6861	6894	6859	6869	6801	6582	6584	6694	6573	6724	2
3rd Quarter	7186	7171	7171	7040	7134	7012	6874	6859	6950	6859	7035	2
4th Quarter	7360	7343	7371	7257	7355	7191	7070	7175	7188	7077	7246	3
Emeritus Members (included above)												
1st Quarter	350	375	394	394	409	430	406	432	436	455	429	-6
2nd Quarter	346	373	391	395	409	427	404	428	436	416	429	3
3rd Quarter	348	374	390	395	409	378	403	428	436	428	428	0
4th Quarter	356	382	393	401	416	387	420	428	444	414	443	7
New & Reactivated (included above, cumulative)												
1st Quarter	268	274	257	230	306	313	327	355	308	296	329	11
2nd Quarter	432	391	358	381	447	465	459	514	438	431	731	70
3rd Quarter	707	638	610	569	710	731	755	788	696	722	1053	46
4th Quarter	890	732	793	793	933	927	957	1114	939	945	1278	35
Resignations, cumulative												
1st Quarter	54	69	40	30	45	77	51	59	54	72	47	-35
2nd Quarter	56	97	52	51	46	78	51	59	55	73	49	-33
3rd Quarter	56	97	53	51	46	79	51	60	55	73	49	-33
4th Quarter	68	98	60	61	50	88	56	68	63	82	58	-29
Lapsed Members												
1st Quarter	570	874	823	934	736	875	953	869	826	895	978	9
2nd Quarter	504	773	744	878	712	831	911	838	799	874	920	5
3rd Quarter	451	723	699	851	693	788	843	789	762	823	880	7
4th Quarter	426	692	667	793	659	751	802	710	728	793	835	5

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

Raquela Burt, *In Honor of Doris Jean O'brien*
Margaret R Burton, *In Memory of Emma Small*
Anonymous
Jennifer Cabot
Karen Calloway, *In Memory of Roy Delp, In Memory of Janice Harsanyi*
Anonymous
Amanda Castellone, *In Honor of SC SNATS Officer and Friends*
Jean Bernard Cerin
John Chen
Maureen Chowning
Katherine Ciesinski
Lizzy Clarke, *In Honor of Susan Wedgwood Clarke*
Carol Clary, *Shirlee Emmons/ Berton Coffin Award*
Grant Cochran
Cheryl Coker
Lesley Alison Collins, *In Memory of Marianna Christos*
Lauren Cook
Kathy Cook
Karen Crandon
Melissa Kristin Culloton
Ann Marie Daehn, *NATS Intern Program, In Memory of Dr. William McIver*
Sharon Daniels, *In Memory of Dan Sullivan*
Osceola A Davis-Smith
Megan Dearie
Tony Deaton, *NSA Awards*
Tony Deaton, *In Memory of Angela Holder*
Rebekah & Robert Demaree
Norman Earl Devol
Cindy Dewey
Meghan Dibble, *NATS Art Song, In Memory of Dorothy Barnhouse*
Janine Dodd
Jan Eric Douglas
Bonnie Draina, *In Memory of Meribeth Dayme*
Bonnie Draina, *NATS Intern Program*
Heather Dufault
Judith S. Durocher
Robert Edwin, *National Music Theater Competition Fund, In Memory of Helen W. Monbo*

Kate Egan, *NSA Awards*
Anonymous
Matthew W Ellenwood, *National Music Theater Competition Fund*
Martha Elliott
Elizabeth Eschen
Ellie Escher, *In Memory of Lindsey Christiansen*
Faith Esham, *In Memory of Vasile Venettozzi*
Anonymous
Lydia Evanson
Anonymous
Melodee Fernandez, *In Memory of My Mother, Nancy Meadows Fernandez*
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Acacia Flores
Anne Foradori, *Irvin Bushman Award*
Randy Paul Foster
Anonymous
Laurel Freeborg, *In Memory of Emilia Cundari*
Margaret A. Garrett, *In Honor of Dr. Mozelle Sherman*
Victoria Garrett
Beatrix Berger Gee
Nan Gibson, *In Memory of Meribeth Dayme*
Robert Glick
Rachel Goldenberg, *NATS Intern Program, In Honor of Marvin Keennze*
Rachel Goldenberg, *In Memory of Lindsey Christiansen*
Kathleen Grammer, *Speakers for Conference, In Honor of Westminster Choir College Voice Facility*
Colleen Gray
Kathryn B. Gesham
Elizabeth Hagedorn, *In Memory of Berton Coffin*
Mary Ellen Hagel
Carolyn F Hall
Anonymous
Paige Hardison
Nancy E. Harris
Tina Harris, *In Memory of Jeanne Maggi*
Elizabeth Hart
Stephanie Henkle
Anonymous

Marty Heresniak, *Jean Westerman Gregg Fund, In Memory of Carl Gutekunst*
 Terri Herron, *In Memory of Meribeth Dayme*
 Beverly Hotch, *In Honor of Dr. George Gibson*
 Hallie Coppedge Hogan
 Kelly M Holst
 Linda Hossfeld
 Paul Henry Houghtaling
 Martha Jane Howe
 Eric Howe
 Anonymous
 Gertrude (Trudi) Huizenga
 Kyra C Humphrey, *In Memory of Geraldine Decker*
 Janice Jackson
 Frank & Darlene Jackson
 Nancy Vance Jacobs
 Kimberly Gratland James, *NATS Intern Program*
 Warren Jaworski, *James McKinney Fund*
 Carol A Jegen
 Dennis Allen Jewett, *James McKinney Fund*
 Mary J. Johnson, *Herald Stark Award Fund*
 Kerry Anne Johnson
 Kimberlyn S Jones, *In Memory of Natalie Limonick*
 Marla S. Jones
 Sandra V Jozef, *In Honor of Florence Avery*
 Katie Katnis
 Thomas Roy King, *In Memory of Irma Cooper*
 Dorothy Kingston
 Anonymous
 Anonymous
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 Sarah Krieger, *Speakers for Conferences*
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 Anonymous
 Peggy Kurtz
 Anonymous
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 Lynnell Lewis
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 Meryl Mantione
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 Anonymous, *Art Song*
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 Melissa McMahan, *NATS Competitions and Awards*
 Lisa A Medici-Buckley, *National Music Theater Competition*
 Ruthanna Metzgar
 Megan Pfeiffer Miller
 Patricia Miller, *In Memory of Mattiwilda Dobbs*
 Russell Miller, *In Memory of William McIver*
 Shirley E Taylor Moore, *In Memory of Betty MacDonald*
 James Henry Moore
 Amy Morrison, *National Music Theater Competition*
 Steven Morton, *National Music Theater Competition*
 Sally Mote-Yaffe, *In Memory of Meribeth Dayme*
 Joanne Mouradjian
 Sally Porte Munro
 Amanda Munton,
 Susan Allen Nance
 Tiffany Nishibun,
 Patricia Saunders Nixon, * *NATS Art Song*
 Christina L Nolen
 Winston Noren
 Rebecca Nunez-Stubbs
 Patrice Pastore

Carolyn J Patterson
 April Pellegrini, *In Memory of Margaret Pellegrini*
 Charlotte Philley
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 Linda Poetschke, *Herald Stark Award Fund*
 Deborah Lynn Popham, *NATS Intern Program*
 Linda M. Porter, *In Honor of Carrie Talbott*
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 Anonymous, * *Funding Speakers for Conferences*
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 Andrea Randall-Luyties
 Lorraine Reinhardt, *In Honor of Arlene MacIntyre*
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 Lois RooneyGiurin
 Ingrid Rosenshein
 Elizabeth Rotoff
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 Connie Sallee, *In Memory of Christie Jo Roberts Worley*
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 Matthew Schloneger
 Marieke Schuurs
 Lorain Schwaber
 Jennifer Seiger
 Calvin and Judy Sell, *In Memory of Meribeth Dayme*
 Laura Shepherd, *NSA Awards*
 Dorothy Shrader, *In Honor of Aija Jirgensons Shrader*

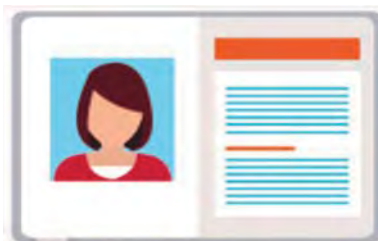
Donald R. Simonson, *Shirlee Emmons/
Berton Coffin Award*
Nancy Slaughter, *In Honor of Thomas Roy
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Anonymous
Russell S. Smythe
Anna Speck
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Heidi Starr
Diane Steen-Hinderlie, *In Honor of Nancy
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Jennifer Trost, *In Honor of David Strickler*
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Elizabeth McKinney*

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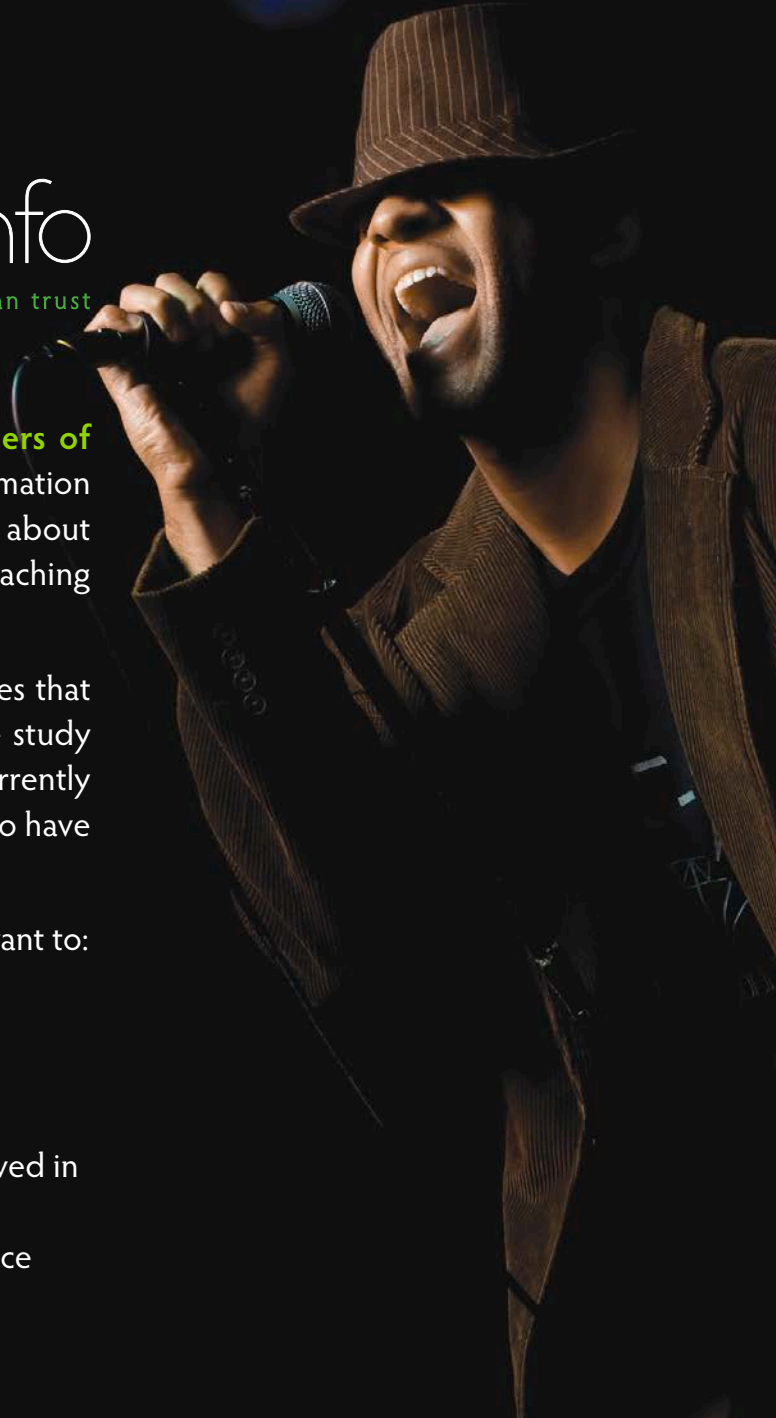
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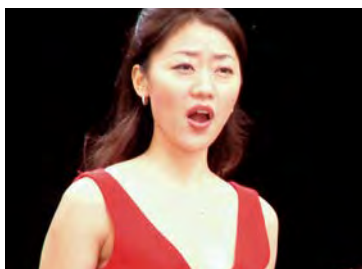
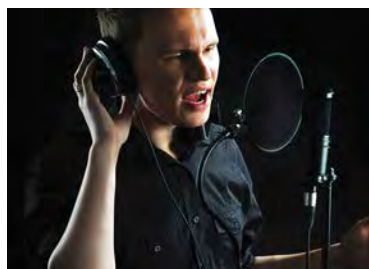
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Vocapedia will feature audio, video, and text resources that will provide rational thinking and facts related to the study of voice and singing as a profession as they are currently accepted in the scientific community, from authors who have demonstrated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

The mission of Vocapedia is to present resources relevant to:

- ♪ the anatomic and physiologic basic of singing
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- ♪ the physical health of the vocal mechanism
- ♪ the science of learning and mental processes involved in singing and teaching of singing
- ♪ current and historical thought on pedagogic practice
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