



NATIONAL ASSOCIATION OF TEACHERS OF SINGING

inter nos

"Between Us"

WWW.NATS.ORG

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ASSOCIATION NOTES

A New Arts Landscape in America?

As I write this column there is much turmoil in the United States on numerous fronts. Uncertainty reigns as to how various funding sources for the arts and arts education will be impacted at the federal level which may also impact state and local level arts funding depending on where you live. In the past, ultimately there has been bipartisan support for arts funding at some level but most of us have not seen such polarized positions on many issues that previously enjoyed bipartisan support in our lifetimes. As a result, many in leading arts organizations are cautious in their statements in these uncertain times. The recent travel ban also resulted in difficulty entering the country for some of our arts colleagues engaged in artistic activity in the United States. What is NATS doing and what can you do as NATS members during this time of uncertainty?



Allen Henderson
NATS Executive Director

Some of our larger sister organizations with considerably more financial resources have lobbyists in Washington, D.C., who work daily to keep them informed, advise them on official positions and help them devise engagement plans as legislation is proposed and moves through the legislative process. NAFME, Americans for the Arts and Opera America are three such organizations. In addition, NATS is a member of the National Music Council which also lobbies and works on behalf of its member organizations. Our strong connections with all of these organizations helps us stay informed and able to inform you regarding these issues and how you can engage on various levels. Starting recently in our weekly *Intermezzo* email to members each Tuesday we included the first of what we anticipate will be a series of links to pertinent articles on this issue. We will continue to keep you, our members, informed and based on events will engage with our partners when called to action to support the preservation and expansion of our cultural landscape in the United States. A few of these recent resources may be of interest to you. The first is especially important as it is a good

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

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

INDEPENDENT VOICES

From the Independent Teacher Associate Editor

Student Privacy in the Age of Oversharing

by Cynthia Vaughn



Cynthia Vaughn
Associate Editor for *Inter Nos*
CynthiaVaughn@mac.com

There are a few moments in my performing life that I would have like to have preserved. For example, I'd like to have that VHS performance of "The Merry Wives of Windsor" that my husband accidentally recorded a Super Bowl game over. I've got a few recital recordings, and some professional LP albums and cassettes in a box somewhere, but most of my performances exist in my memory when I stumble across one of the printed programs. I save the programs, but not the performances. I have always felt that a live performance exists specifically in that moment of time. It's not just how I sang, or what I sang, or what I wore. (Although I have a remarkable memory for which gown I chose for each recital.) The concert venue, the energy of that specific live audience, the time in history... all of those things influenced the performance in ways that could never be fully captured in a recording or video. My students tease me because I get weepy at recitals. Caught up in the beauty and story of a song, or by a student who has had a recent vocal breakthrough, I often find a tear in my eye. Concert films and recordings rarely move me like that.

Mostly I am grateful that I grew up in an age where my parents didn't have smart phones to record my every utterance, especially during my awkward pre-teen years. I had the freedom to find my voice and make mistakes and crack a high note and figure out who I was as a singer before the invention of Facebook Live. Today's technology makes it extremely easy to record and film, well... everything. While the technology is a boon for professional artists seeking an audience and marketing their music, it can be a dilemma in the voice studio.

1) Does a student ask to audio or video record his/her own lesson to listen or view during the week's practice? I don't discourage that. It can be helpful for the student to hear or view a song in progress to work on specific technical goals. I tell the student lightly, "This is for your own personal use. Don't put it on YouTube." Joking, not joking. It's not usually a problem, though. My teen students won't even let their parents listen to their lesson recording, much less the entire internet.

2) Is a student preparing for a pre-screening college audition video? It can be helpful for the student to do some test recordings during a lesson before the actual audition filming. Recording and watching the video in a safe space, can help the student get comfortable in front of the camera and microphone, and weed out some mannerisms.

3) What about recording student performances? I often ask a videographer to record student recitals that can be shared selectively with out of town relatives and friends. I don't post it publicly. Knowing that there will be a recording available,

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2017 Membership Cards Now Available Online at NATS.org

If you have paid your membership dues for 2017, you can now download and print your 2017 NATS Membership Card directly from the NATS website. Here's how:

- Log in to the NATS website with your e-mail address and password.
- Visit the Member Home page on the website
- Click on the 2017 Membership Card link to display your card in a new window, which you can then print.



STILL TIME TO RENEW FOR 2017!

If you have not already paid your 2017 NATS membership dues, please take care of this so you won't lose your membership privileges. All members who did not pay their dues by March 1 will have their privileges suspended until dues are paid. This means you will not have access to the "member only" section of the NATS website, can't search the *Journal of Singing* database, and won't be able to participate in student auditions or any other NATS activities.

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

continued: A New Arts Landscape in America?

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resource for all of us to visit regularly as we seek to engage in meaningful ways.

[Americans for the Arts - Arts Mobilization Center](#)

[Op-Ed by Deborah Borda, LA Philharmonic president and CEO](#)

[An interview with former NEA Chairman Dana Gioia](#)

[How to Survive the Next Four Years on Social Media? Opera Can Help](#)

Many of you are friends with me on [my personal social media Facebook page](#), are members of the [NATS members-only Facebook group](#) or have liked the [NATS Facebook page](#). If you are not receiving our weekly *Intermezzo* in your Inbox it is easy to subscribe by clicking the "Intermezzo" ad on the left side of every NATS.org page. (Click [HERE](#), then click "Subscribe" on the upper left). For those engaged in social media actively no matter what your political bent, we are all barraged today with both accurate AND inaccurate articles on our newsfeeds. NATS will always endeavor to ensure that the information we place in our official channels is the most accurate information possible at the time. I have made a pledge to myself that for every post that may include commentary on the latest developments in our political world that I will equal or surpass it with posts sharing the beauty

of our art form: singers sharing their art with the world. I encourage you to join me in this pledge as we try to keep ourselves balanced and leaning toward sharing beauty with our social media world during times of uncertainty.

Speaking of beauty in our world, I am looking forward to joining many of you at the [International Congress of Voice Teachers](#) in beautiful Stockholm this summer. With the dollar strong against the Swedish Kroner right now your registration is more of a bargain than when the event was initially planned. I have also heard that some of our members are finding \$600-800 round trip airfares. Our hosts are planning a great event with all of our sessions taking place in the brand new Royal Conservatory facilities in Stockholm.

As the Spring arrives the remaining regions will hold auditions advancing singers to the National Student Auditions in Boulder, Colorado this summer, our fourth year! The Summer Workshop, NATS Intern Program and other NATS activities will mean a busy summer for NATS. I hope you will engage yourself in at least one professional development activity this summer that will help you grow as a teacher and artist.

As always I welcome your comments to allen@nats.org.

President's Update

by Linda J. Snyder, NATS President

To all my NATS colleagues, I thank you again for the honor of serving as your President. I am continually awestruck by the many amazing and wonderful things in which our organization and our individual members are involved. In my *Journal of Singing* columns and these *Inter Nos* updates, I try to cover the progress on as many aspects of our mission as possible.



Linda J. Snyder
NATS President

TRAVEL: Since taking office in July, I have enjoyed a number of opportunities to adjudicate and to meet and speak with many of you at Regional events (Central in Iowa, Texoma in Texas, soon Great Lakes in Toronto), and at the San Diego Workshop in January. What impressive student singers, teaching, clinics, master classes and research presentations we experienced at every one of these events! The future of the world of voice is truly in good hands.

NETWORKING. While in Texas I met with National Opera Association executive director Robert Hanson, who is also active in NATS. Our own Executive Director represents us and frequently exhibits at voice-related national conferences, and this year we are strategically striving to also have official representation join him if possible from our Executive Committee. For example, Past President Spivey was at PAVA, I will be at MTNA and National Arts Advocacy Day, and President Elect Brunssen will be at ACDA. Stop by and say hello!

EXECUTIVE COMMITTEE COMMUNICATION: I requested mid-year updates from our Executive Committee and the national committee chairs. Our first-ever video conference mid-year meeting of the Executive Committee was February 9. Here are a few update highlights:

- Our treasurer Lloyd Mims reviewed the 2016 year-end budget statement and commented, "It is a healthy representation of who we are as an association. When you ponder all the good we do for our own members and the art of singing in general, it is astounding that we can do so much for such a small investment of dues and other income. We can take pride in the way we manage our resources to benefit the art of singing."

- The 2017 Intern Program applications numbered the highest ever this year, not even including those who applied for the three new collaborative pianists intern positions.

- Review and updates are in progress related to Officer Manuals, NATS History document, and for guidelines for several signature programs.

- The President, in consultation with Amanda Woods in the NATS Office and the NATS History (on our website), reviewed various NATS statistics related to our membership and program attendance.

- The number of Student NATS (SNATS) chapters continues to grow. An Outreach Advisory Group was formed to assist in SNATS development. Members: Errik Hood (UT), Brian Leeper (WI), Tara Warfield (GA), Debra Rentz (OH), Debbie Popham (TX).

- Frank Ragsdale (OK) was appointed in August as coordinator for the National Music Theater Competition (NMTC). With the move of NMTC Semi-Finals and Finals to the Winter Workshop in NYC (January 5-7, 2018), the new NMTC application deadline will be September 15, 2017.

- See related report in this *Inter Nos* regarding the very successful NATS Workshop this past month.

- National Student Auditions (NSA) Committee: national officers Diana Allen, Linda Snyder, Karen Brunssen, Dan Johnson-Wilmot (and coordinator); Melanie Williams, Mark McQuade, Robert Wells, Allen Henderson. As part of continual review of the NSA, a Music Theater Regulations Advisory Panel was formed: VP Diana Allen, Frank Ragsdale, Mary Saunders Barton, Jerry Isbernd, Tom Jones, Edrie Means Weekly, Noel Smith, Dan Johnson-Wilmot (NSA), Allen Henderson.

- The Membership Committee has six working groups focusing on developing membership (both independent studio teachers and university faculty), a best practices manual, implementing the new Student Membership, and fulfilling the "NATS for a Lifetime" and "Singing for a Lifetime" themes.

My deep gratitude goes to our talented National Office staff. And again, thank you NATS members for all you do in support of future singers in North America and the world. May we broadcast our Arts Advocacy in all we do, and Sing for a Lifetime!

LEGACY *of* EXCELLENCE

PEDAGOGY & PERFORMANCE

NATS 2017 SUMMER WORKSHOP

Join us in beautiful Boulder, Colorado, as we celebrate the continuing legacy of coaching and voice pedagogy.

JULY 20-22



Martin Katz* headlines the event with two master classes.



John Nix and Patti Peterson, former students and collaborators with Barbara Doscher, continue the essential work of Doscher, author of *The Functional Unity of the Singing Voice*.



Mutsumi Moteki presents a master class of her own, in the tradition of her former teacher, Martin Katz.



Erin Hauger Hackel carries on Barbara Doscher's legacy and applies it to CCM singing.



Donald Simonson a former student of Berton Coffin, demystifies Coffin's *Overtones of Bel Canto*.



Cynthia Vaughn, who relocated and started nine voice studios, shares insights on rebuilding, rebranding, and leaving a legacy.



National Student Auditions
Semifinals and Finals
July 20-21

TOTAL PRIZES:

Over \$35,000

HOSTED BY:



College of Music

UNIVERSITY OF COLORADO BOULDER

Enjoy reunion activities
with CU Boulder
Voice Pedagogy alumni!

*Martin Katz with YoonGeong Lee, soprano/NATS member. Photo by Jeanine Hill, courtesy of SongFest.

\$199

**EARLY REGISTRATION
DEADLINE: MAY 1st**

Special room rates available for hotel and campus housing. Details at NATS.org.

Kristine Hurst-Wajszczuk,
Vice President for Workshops

Mutsumi Moteki,
Local Coordinator



continued: Independent Voices

— continued from page 2

most parents and audience members will turn off their screens and be more present. Listening to live performances without a recording device in hand is one of the best things you can do for a student performer, to give your total attention.

4) Do I post about students by name? If I post student performance photos online (with permission) or mention a student who has won an award, my policy is to only name minor students by their first name and initial (ex Michael P.) to protect their privacy. I don't post student videos except those intended to be public, such as the Hal Leonard Vocal Competition that are uploaded to YouTube.

5) What if a parent posts a student performance video? That is a discussion to be had between the student and the parent. I rarely comment on the video post, but I will comment on the performance in person when I see the student.

6) What if a student posts her performance video? Well, I might comment on it. After all, this must be a performance that a student is proud of and comfortable sharing on the internet.

7) What about recording video during a lesson to share with other teachers? I strongly encourage teachers to ASK PERMISSION if they intend to video or record a student during a lesson to share in an online teachers forum. A student may authorize a teacher to show a video to online colleagues for technical suggestions, but it personally makes me uncomfortable commenting on a student I do not know. Some teachers include a waiver in their studio policies.

Ultimately, every studio teacher will need to make decisions about student privacy and recording, as technology will likely become more pervasive in the future. Someday soon, though, those mp3 and .mov files will be as antiquated as my old VHS and cassette tapes.

Cynthia Vaughn is the Founder of Magnolia Music Studios in Fort Collins, Colo., and Richland, Wash. She was formerly on the voice faculties of Colorado State University and Cedarville University. Cynthia Vaughn and Meribeth Dayme, PhD, are co-authors of a leading college voice class textbook/anthology, The Singing Book (WWNorton, 3rd Edition 2014). Cynthia wrote the "Currents" column for Inter Nos and was a feature writer and editor for Classical Singer magazine.

Call for Submissions

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

NATS MEMBERSHIP SUMMARY

January 1 - December 31, 2016

ACTIVE*	2012	2013	2014	2015	2016	+/-
1st Quarter	6705	6682	6717	6647	6454	-2.9%
2nd Quarter	6894	6859	6869	6801	6582	-3.2%
3rd Quarter	7171	7040	7134	7012	6874	-2.0%
4th Quarter	7371	7257	7355	7191	7070	-1.7%

EMERITUS	2012	2013	2014	2015	2016	+/-
1st Quarter	394	394	409	430	406	-5.6%
2nd Quarter	391	395	409	427	404	-5.4%
3rd Quarter	390	395	409	378	403	6.6%
4th Quarter	393	401	416	387	420	8.5%

*Included in Active Member totals listed at top of chart

NEW & REACTIVATED	2012	2013	2014	2015	2016	+/-
1st Quarter	257	230	306	313	327	4.5%
2nd Quarter	358	381	447	465	459	-1.3%
3rd Quarter	610	569	710	731	755	3.3%
4th Quarter	793	793	933	927	957	3.2%

*Included in Active Member totals listed at top of chart

RESIGNATIONS	2012	2013	2014	2015	2016	+/-
1st Quarter	40	30	45	77	51	-33.8%
2nd Quarter	52	51	46	78	51	-34.6%
3rd Quarter	53	51	46	79	51	-35.4%
4th Quarter	60	61	50	88	56	-36.4%

LAPSED	2012	2013	2014	2015	2016	+/-
1st Quarter	823	934	736	875	953	8.9%
2nd Quarter	744	878	712	831	911	9.6%
3rd Quarter	699	851	693	788	843	7.0%
4th Quarter	667	793	659	751	802	6.8%

IN MEMORIAM September 2016 - January 2017

Carol E. Beaumier
Winnie Goree
Jeanne Lincoln

INTERNATIONAL

by Marvin Keenze, NATS International Coordinator

I am pleased to report that the interest in the 9th ICVT Congress is high. We expect a large crowd to gather at the Royal School of Music in Stockholm for our 30th anniversary celebration and the exciting days of sharing, learning and listening. The website ICVT2017.com provides information about the program, registration and your choice of accommodations.

As of February 1, the program includes 115 presentations, more than 40 poster sessions, 8 master classes and two panel discussions, as well as sightseeing excursions and social events.

The ICVT Council will meet to approve a site for the 2021 congress and that will be announced at the closing ceremony. I am grateful to the Voice Teachers of Sweden (VoTS) for

their efforts to bring us together. The committee is headed by Jacqueline Delman and VoTS president, Ann-Christine Wilund. You are welcome to contact me at marvinkeenze@gmail.com if you have any questions. ICVT early registration deadline is March 31.

In October, I was a guest of the **ABCanto**, Associacao Brasileira de Canto, at their Festival of Voice and Strings in the northeast coastal city of Aracaju. This was my sixth visit to meet with this association. A new project is to offer these Festivals at different locations throughout the country. Later this year I will return to teach master classes in the city of Curitiba. The president is MariliaTeixeira who lives Sao Paulo. This year marks its 20th anniversary.

AMMCA, Asociacion Mexicana de Maestros de Canto, presented its 8th National Congress in January at the Universidad Autonoma De Sinaloa. Cecilia Montemayor is the founder and president of AMMCA



Photos from the 2017 National Conference - Culiacán, Mexico.



International Congress
of Voice Teachers
2017

Join us in Stockholm August 2-6, 2017

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

"The Future of Singing - Tradition and Science in Harmony"

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

Conference Fees:

	Early Bird (Until March 31)	Regular Fee (From April 01)
Delegate	SEK 4500	SEK 5300
Student	SEK 2900	SEK 3400
Day Pass	SEK 1500	SEK 1500
Day Pass- Student	SEK 750	SEK 750

Student - remember to bring your student Identity Card!

Day pass can only be bought on site!

All amounts are shown in Swedish kronor (SEK). According to Swedish tax legislation, 25% VAT is included in all fees. Payment by credit card. We accept Visa and MasterCard. Please ensure that your credit card is open for internet purchases.

The Conference fee includes:

- Admittance to the conference
- Access to all lectures, all master classes, all panel discussions and all presentations etc.
- Welcome Reception
- Final Gala Concert

Please visit ICVT2017.com for registration, hotel and updated information.

Transitions: A Singer's Journey to Health "The Mirrored Wall"

by Shauna Fallihee

New students are cued to work at the mirrored wall. Sweaty, beet-red, and convulsing with full body muscle confusion, I saw myself. The mirrored wall was like an infinite, not-at-all fun funhouse reflecting disappointment, pain, self-loathing, and deep shame. After class, I politely thanked the studio owner, hustled to my car and sobbed for half an hour.

Often we define our Self by what we do. We are musicians. We are teachers. We are Singers with a capital S! After enough repetition, what we do feels like who we are. Our true identity, however, is found in the motivation behind our actions: the why behind the what.

Why do we sing? We possess a deep love of music and profound desire to share it with those around us. We are empathic, generous, highly intelligent. How lovely for us! Maybe we sing because we enjoy the physical sensations of producing sounds. We are sensual, bodied. Singing is highly complex and elite singing is regarded with awe, sometimes envy. Maybe we like being good at something so challenging and impressive. Maybe we are competitive. Maybe singing makes us feel special.

Identity is the chiaroscuro of self, the ever-present interplay between our darkness and our light.

An identity constructed around one mercurial talent is a tightrope. With our footing, we're on top of the world.

Conditions change and we fall. Like so many, I fell deeply in love with music as a child and that love was reinforced by the praise it engendered. Singing became both armor and tightrope. I quickly backed away from anything else that wasn't easy, out of fear and shame. Learning requires making mistakes in front of other people and I was highly uncomfortable with that. All of my personal value was tied to being "good" at something. Doing anything that I might not be immediately good at would blow me off the tightrope.

Doesn't it break our teacher hearts when we see a student encounter a challenge, back away in fear, and then lament that



Shauna Fallihee

they are "bad" at the thing they didn't even try?

Identity is in large part passed down from our families. My parents modeled independence, humor, intellectual curiosity and emotional expressivity. They unfortunately did not model physical activity or healthy eating habits. My dad is my best friend while my mother was harder to connect to. Sadly, she struggled immensely with self-esteem and used food as an ineffective coping mechanism. I followed her lead.

At conservatory, the light of learning was obscured by darkness. The shame I felt about my body inhibited my development as a performer. I was paralyzed by stage fright. Managing my escalating depression and anxiety hindered my academic work, though my passion for all aspects of music was the North

Star. Moving forward felt impossible but I never doubted that I was walking the right path.

My road to wellness originated in this dark place. I could no longer tolerate the level of self-hatred I felt, nor could I

ignore that I was following in my mother's unhappy footsteps.

The process of becoming healthy was much like voice study. Try, learn, practice, integrate. I learned which foods my body and taste buds liked. I learned that hunger was temporary and safe. Without refined sugar and carbohydrates in my system, I didn't have depression. Anxiety became situational and manageable. I learned that body systems are built to respond to what we put in them and that being overweight or unhappy was a biological response, not a personal punishment. It wasn't a familial curse. It wasn't permanent.

"The process of becoming healthy was much like voice study. Try, learn, practice, integrate. I learned which foods my body and taste buds liked. I learned that hunger was temporary and safe. Without refined sugar and carbohydrates in my system, I didn't have depression. Anxiety became situational and manageable."

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continued: A Singer's Journey to Health

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I dabbled in exercise but fear and shame still held me back. My career, however, was flourishing. I discovered that I truly loved teaching voice and pursued my M.M. in Voice Pedagogy. That passion drew a full private studio and I built my network of relationships as both singer and voice teacher. I made the permanent leap to full-time musician. I fell in love with a wonderful, supportive man who would eventually become my husband.

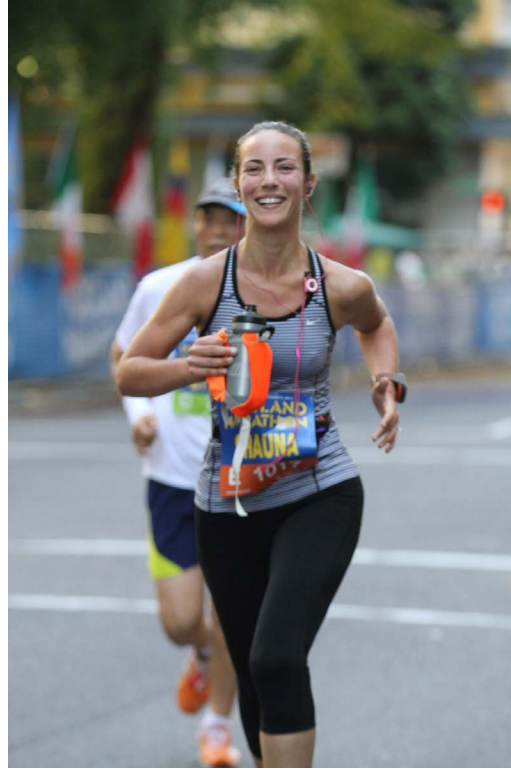
One day, an article about mother/daughter relationships led to an epiphany. In an effort to connect with my mom, I had emulated her. I made my body look like hers and lived in the same painful emotional conditions, hoping that she would see herself in me and we would connect. Years of uncomfortable self-reflection prepared me for this realization: the body shame that eclipsed my identity wasn't truly my identity. It was hers. I stopped binge eating that day and, after losing a considerable amount of weight, have been healthy ever since.

I was free to live authentically in my own body.

And here we are, red-faced and shaking in front of the mirror at The Dailey Method, an alignment-focused barre fitness class. The strong, proud, integrated bodies of the instructors and students were so beautiful and so inspiring. In the mirrored wall, I truly saw my struggle. The experience was terrifying but cathartic and the next day, I went back.

Additionally, I started to run. First a 5k race, then a half marathon on my 30th birthday, and ultimately two full marathons. At mile 11 of my first, the Portland Marathon, I shouted to my beaming dad: "THIS IS THE BEST DAY OF MY LIFE!" Crossing that finish line was beyond expression. 26.2 miles. Each step earned.

At the Dailey Method, learning about my body and focusing on what it could do, rather than what it looked like was a revelation. We were praised for our alignment, our emotional stamina, for balancing effort with ease. The educational focus on spinal alignment was very appealing to this voice pedagogy nerd and enhanced my voice teaching. I fell deeply in love with this empowering method and like singing, felt the call to share it with others. The memory of being invited to teach Dailey Method by one of my great mentors still makes my heart skip a beat. I knew in that moment that I was a changed person. Passion and hard work have led to more and more opportunities, including training fellow instructors and studio owners, leading workshops about musicality and voice use, and ultimately a promotion to Master Teacher Trainer for our DaileyCycle program, a role that only a few years prior would have been as inconceivable as



singing Tristan.

Initially, I was not "good" at any of this but for the first time in my life, I didn't care. I was so thrilled by the accomplishment of not quitting, thrilled to be someone who worked hard without fear of failure. Wellness is a practice. Your mind and body learn valuable lessons every single time you practice.

"I started to run. First a 5k race, then a half marathon on my 30th birthday, and ultimately two full marathons."

Whether or not you meet your goals, all workouts are good workouts, though sometimes the only part that feels good is the shower afterwards.

Our identities are deeply imprinted but not fixed. To be a teacher is to be a lifelong learner of our subject and of our truest selves. In the light and in the dark, the road we walk is the foundation of our empathy.

Shauna Fallihee is a soprano and voice teacher in the SF Bay Area. In addition to her private voice studio, she is on voice faculty at Holy Names University, Chabot College, and City College of San Francisco. Shauna is also a Master Teacher Trainer for The Dailey Method, an alignment-based barre fitness and indoor cycling program. Shauna had the pleasure of participating in the 2012 NATS Intern Program.

NATS National Music Theater Competition

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

Seeking out and promoting the best
emerging talent in the field in 2018

1ST PRIZE:
\$5,000

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

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



NMTC MOVES TO NYC

*Earlier Application Deadline and Competition Dates
September 15, 2017 Application Deadline*

PRELIMINARY ROUNDS

Chicago Auditions - October 28 at Roosevelt University

Los Angeles Auditions - November 5 at Cal State-Fullerton

New York Auditions - October 21 & 22 at NYU

Online Auditions - Video Submission Deadline: November 5

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

SEMIFINAL AND FINAL ROUNDS

January 5-7, 2018, in New York City*
(as part of the NATS Winter Workshop)

ELIGIBILITY

All singers age 20-28 as of September 15, 2017 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, 2017

www.NATS.org





CALL FOR SUGGESTIONS FOR NOMINEES FOR NATIONAL OFFICE DEADLINE, March 20, 2017

From

**Norman Spivey, Past President
Chair, National Nominating Committee**

On behalf of the Board of Directors of the National Association of Teachers of Singing, Inc., I hereby issue an invitation to all NATS members, chapters, districts, and regions to submit suggestions for nominees for the national offices that will be open as of July 2018.

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

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

1. Submit the name, contact information, and NATS organizational experience of the nominee. It is strongly suggested, but not required, that nominees for President-Elect have past or present experience as a member of the NATS Board of Directors. Be sure to obtain the permission from the potential candidate to submit his or her name for the two-year term of office if selected to run, and if elected by the membership. The candidate for President-Elect must be willing to serve two-year terms as President-Elect, President, and Past President, for a total of six years.
2. Include the names of those in your chapter, district, and/or regions that support the suggested candidate so that the nominating committee members may contact the possible nominees for a professional résumé, qualifications for the office and any additional information needed by the committee.
3. Submit these materials online via the NATS website at www.nats.org/officernominations **no later than March 20, 2017.**

The National Nominating Committee will select one candidate for each open office subject to approval at the 2017 NATS Board of Directors meeting. Prior to the election, the slate of candidates will be published in *Inter Nos* and online at NATS.org.

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

www.nats.org/officernominations

TRANSITIONS: From Retirement to Teaching Voice in the United Arab Emirates

by Dr. Sherri Weiler, American University of Sharjah
United Arab Emirates



Sherri Weiler

My students are named Ahmed, Noor, and Khalid; Yasmin, Nasreen, and Sara. And, yes, I have taught Osama, Barack, and Mohammed as well. They come to me from Palestine, Syria, Lebanon, Algeria, Egypt, Sudan, Iraq, Iran, Kuwait, India and many other Middle Eastern, African, and South Asian countries. They are beautiful souls, eager and ready to learn; they all speak English (the language of instruction here at the American University of Sharjah) as well as Arabic and their own native dialects. They come

with open hearts, open minds, and open spirits to attend one of the best universities in the Middle East. As the university's website says, AUS is "strategically placed between the Far East and the West, between Africa and Asia," making this a great place to experience a quadrant of the world I'd only once visited briefly before accepting this position.

In October 2015, bored with my "retired" life as a college voice professor, I realized my life felt incomplete in a major way despite being satisfactory in many other ways. My husband of 35 years suggested I look for a college teaching job again, and that month I saw a posting in the College Music Society's Music Vacancies listing that seemed both provocative and intriguing to me. My husband, who works a shift schedule of two weeks on, two weeks off in Alaska and has done so for 16 years, called me in Florida that night from the oilfields in Prudhoe Bay. "How would you feel about my applying for a job in the United Arab Emirates? Just outside Dubai?" I asked. "Go ahead," he said. I applied, and the process took nearly 5 months, but in April 2016 I was offered the position of Associate Professor of Music in the Performing Arts Program, College of Arts and Sciences, at the American University of Sharjah, in the emirate (Sharjah) just northeast of and about 10 km from Dubai. Wow! My life changed overnight! I transitioned from an active but somewhat unfulfilling lifestyle to a lifestyle of variety, diversity, and dynamic change on a daily basis. Just what I needed!

Intense preparation began almost immediately. The university and the United Arab Emirates required serious background/security checks

which included my parents' birthdates and places, my religion, whether I'd ever served in the military, which countries I had ever visited, etc. I read everything I could about life in the Middle East, and the UAE in particular, and I began studying Arabic with a tutor I found by calling a mosque quite near my Florida Gulf Coast home. Even though both Arabic and English are the "official" languages of the UAE, I consider it a sign of respect to learn at least basic phrases in Arabic. My university offers free Arabic classes to faculty and staff and I have gladly continued my studies here.

"I believe in the power of music to heal, to build goodwill, between peoples and nations."

AUS doesn't have a music major, only a music minor. Our small program consists of only three theatre and three music faculty. In my previous college teaching positions I taught only voice majors; I taught voice pedagogy to upperclassmen and one-hour weekly voice lessons, including graduate students—here I teach beginning piano class and an introduction to music theory class, in addition to eight music minors with a voice concentration in half-hour weekly lessons. This is quite a change from being a "voice specialist" in the States! Any assumptions I may have made in the past about my students' musical literacy before studying with me has required rethinking; singing (solo or choral) is not an integral part of the Arabic culture but is very well-liked nonetheless. My students can sing covers for most of our US popular singers; they seem to know all of Beyoncé's songs! They only know a little about musical theatre, but sincerely love what they know and are very eager to learn more. To teach them Purcell, or Handel, or Mozart is a true joy because it's all new to them!

They never cease to amaze me with what they DO know about Western culture, especially popular music, movies, TV shows, pop stars, etc. The American entertainment industry has a very far reach indeed, which is both positive and negative. On the one hand, they've all seen *Breaking Bad*, *Game of Thrones*, *Dexter*, the *Star Trek* and *Star Wars* movies; they know Sponge Bob and all the Disney characters from *Frozen*, *The Little Mermaid*, *Aladdin*, etc. On the other hand, when they see negative emotions, depressing images,

continued on page 14 ...

continued: From Retirement to Teaching Voice in the United Arab Emirates

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and damaging characterizations of Western culture displayed in these media they tend to think that all Americans exemplify these traits. Oh, wait—we think the same harmful things about Arabs based on what we see in media, too! A scary thought.

And that is what I hope to change. I teach in a university that is highly regarded as the “Harvard of the Middle East.” My students are the cream of the crop. They are as bright as any students I’ve

ever taught, and often seem much more serious about life and their role in it. After the recent elections they asked me in class what my reaction was and then proceeded to stun me with how much they already knew about the American voting process: they knew all



The American University of Sharjah welcomes international students to study in all of its colleges and schools.

about the Electoral College, they knew about our two-party system, they knew about term limits, and what a veto was. And this in a country where voting is unknown. I frequently say to a class, “I’m American, I’m going to let you vote” on whether a test is a certain day, or something of small consequence; their faces light up with smiles as they sit up straighter, ready to raise their hands when their choice is called. And I realize how privileged I am to take even the smallest part in representing a significant part of my culture to the world.

I’m not the only implement of transformation here. They too have impacted me. My cultural interactions here have made me realize how much I value my own commitments, because they value theirs

so highly; I trust people here more than I do at home in the States, because their word is important to them; and I have found a level of respect for my knowledge and contribution to the culture that is taken for granted in the US. My teaching has only changed insofar as perhaps spending a little more time on musical matters, such as ear training and sight singing in my weekly lessons. The quality of voices, the instinct and desire to gain musical skill and knowledge, the joys of learning and discovering—these are the same everywhere.

I believe in the power of music to heal, to build goodwill between peoples and nations. I am neither president, prime minister, nor secretary of state; yet every interaction I have here empowers me to be the change I want to see in a world that is desperately fractured and weary, both at home and abroad. I didn’t come

here to teach “music;” I came here to teach peace—music is the best medium I have.

Sherri Weiler has taught vocal music for over 25 years at the University of Alaska Anchorage, Alaska Pacific University, Florida A&M University, Shorter College and Florida State University. Since 2008 she has served as a member of the editorial board for NATS Journal of Singing. Dr. Weiler has published several articles on the songs of Berlioz and Wagner, the Commedia dell’arte, and Turkish and Russian vocal music. The mezzo-soprano coached Russian language and song literature for 12 years with Moscow Conservatory piano professor Svetlana Velichko; the two released a CD of 19th-century Russian songs, Russia: Golden Century of Song.

How are you feeling about your voice lately?

You are invited to be part of a research project that will be included in a forthcoming book which aims to help singers to better assess their own vocal progress and find the training they need. Singers of any genre and skill level are welcome! The **Vocal Satisfaction Survey** is anonymous and only takes a few minutes. To participate or to learn more:

www.sanesinging.com/survey

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Galileo Galilei (1564–1642)
Giulio Caccini (1501–1667)
Jacopo Razzi Peri (1561–1633)
The Academy Camerata (Florence)
Pier Francesco Tosi (ca. 1653–1732)
Gian Battista Mancini (1714–1800)
Niccolò Porpora (1686–1768); Neapolitan



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Authentic Bel Canto

BY

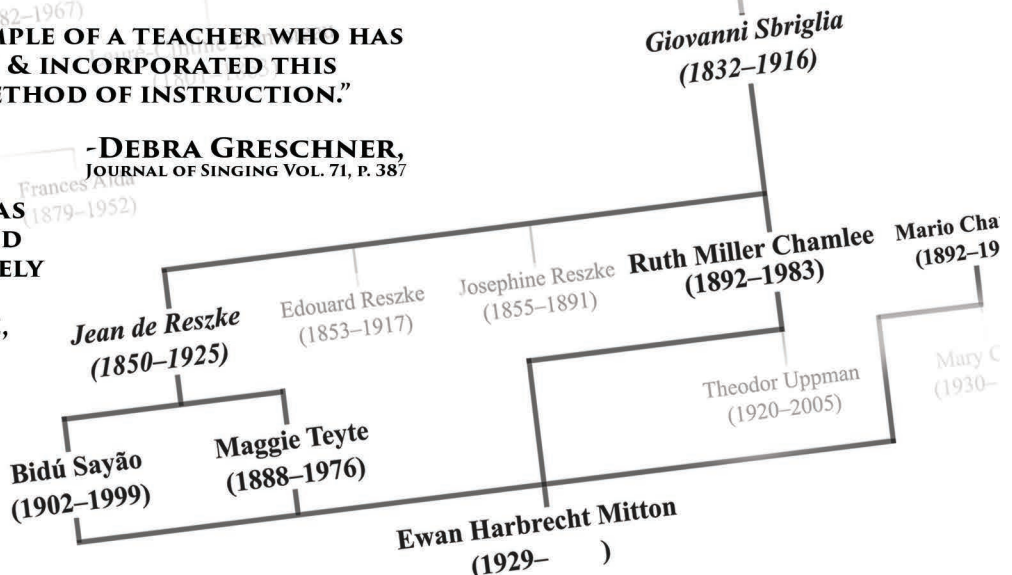
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-DEBRA GRESCHNER,
JOURNAL OF SINGING VOL. 71, P. 387

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-JAMES "JIMMY"
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What We're Talking About: Self Care for Studio Teachers

As a follow up to Kate Butler's research article in the *Journal of Singing* "Mindful Voice" column, NATS Inter Nos editor Cynthia Vaughn asked the voice teacher social media forums about self-care.

Inter Nos: *What do you do for YOU? How do you stay motivated and balance your studio, performing, and home life with "me-time"?*

Rachel Day Velarde: After the NATS Winter Workshop in San Diego, I started Monday night Qi Gong meditation class. It's really helping me stay centered.

Maryann Kyle: Regarding self care for the voice teacher, I realize that I'm not a good model. I would probably teach until I dropped. But let me offer this piece of advice for how to handle the long days. I was asked once, "How can you teach so many people each day and not get overwhelmed?" This was my advice: I never get up in the morning and look at my entire schedule. I know when I have to arrive at school to teach and I greet each student as they walk in the door. I greet them and meet them where they are on that day and we spend an hour exploring and creating. It's a mindset. If I look at the number of hours I have to teach that day it will exhaust me. But if I just think about each student and their needs and progress I actually get more energized as the day moves on. The next best piece of advice I have to offer is have a "zone out" hobby where you don't check into musical or teacher thoughts. Mine are motorcycle riding and gardening. And lastly, stay in touch with your creative side. I enjoy practicing music each evening and putting together shows in addition to my regular singing contracts. These creative outlets inform my teaching and energize my creative side. All of these things together add to my energy for my passion of teaching and singing.

Thomas Robert Gareau: This year I decided to make a New Year's resolution and take Saturday's off. So far having one "me-day" a week has been incredible. I never realized how much having a single lesson or gig on that day ruins the feeling of freedom.

Cate Frazier Neely: Self care, for me, changes with time. After almost 38 years of teaching in many environments, with a private studio that whole time, performing regionally and nationally, and raising two children with my husband, it currently means this: "NO" is a complete sentence. So is "No." It means going vegan and sticking with that, which takes time and effort. It means really focusing on who I am without taking care of everyone and everything else. It means continuing to learn, and I streamlined who I work with and cut

"Caring for mind, body, soul, and spirit is essential for prevention and treatment of burnout (as well as general health) and should be attended to despite how busy, pressed, or exhausted we believe ourselves to be."

—Kate Butler, *Journal of Singing*, Jan/Feb 2017



my weekly teaching hours by becoming a singing voice specialist. It means I rarely work with groups anymore because I am an introvert and just because you are good at something doesn't mean you should do it for your own sanity. It means I have finally allowed myself time to return to visual art, which was what I loved as a child. Because my family were all professional musicians, I got derailed into the family business and started teaching music when I was 13, and was taking care of younger brothers and family meals and all laundry when I was 14. By the time I finished college I had already been paid for teaching music and playing/singing for ten years! I don't even count that time in the years I've taught....

Robin Anderson: Respond to e-mails and update studio-related social media once a day at a set time during the business week. Doing this forces a prioritization and I make it a habit not to respond to work-related e-mails over my "weekend" (Fridays and Saturdays).

Rachel Brager Goldenberg: I need a bit of quiet time every day. I need to shut my brain off and not listen to or hear anything for 15-20 minutes. Between teaching all day and two loud, screaming boys at home, I need a break! Sometimes my car is my sanctuary!!

Kathy Aregood Crusi: I take Fridays off since I need to teach Saturdays. It does help a lot.

Nikki Loney: Yoga and meditation

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continued: Self Care for Studio Teachers

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Emily Cox: I work out like a dog all week! It really does help me to get up early and do something for thirty minutes before I sit at the piano all day.

Gina Razon: Know your work personality and try to accommodate your needs. I need time for artistic pursuits or I resent my students. My solution is three hard-packed teaching days and four days "off" to be an artist.

Dale Cox: Ahhhh, so many things. Three lessons, then a 15-minute break, morning time is "me-time," teaching time is afternoon. I teach six days, Sunday off but start late on Mondays (4pm), using mindfulness personally, and maybe at the start of a lesson for a couple of minutes with students, accounting and business issues once a week, traveling and conferences WHENEVER possible. I walk out of the studio, close the door and that's it. Do professional development. Take holidays! This is something I take super seriously. I suspect it depends on your personality and stress levels, but being refreshed makes me a better teacher (I think).

Catherine Coleman Boone:

1. No teaching past 8:30pm, no exceptions. If I teach later, then getting to bed at a decent hour isn't probable, and, since I get up with my children in the morning to get them to school, little sleep leads me to illness. (I have not been sick in almost two years now.)
2. Getting in movement outside/exercise as my body needs or allows. Some days this is cardio, some days I just walk the dog... depends on the weather and my emotional needs.
3. No teaching during the weeks that the studio is closed, no exceptions! Otherwise, a needed mental break doesn't happen.
4. Making sure that I spend time having lunch or coffee with people not connected to my studio...keeps a foot in the "real world" and the "arts world."

5. No teaching on Saturdays. NO exceptions.

6. Getting to bed and rising in the morning at the same time every day. (This one is REALLY hard for me!)

Elizabeth Rotoff: Working out daily. Having some quiet/silent time to let my ears and mind rest. Having one full day off, currently on Saturdays - even one lesson in the day affects my mindset for the day. Make sure I get my seven hours of sleep

Holly Roeseler Adams: For me, what works best is organization. If I have my studio organized and ready for the day that gives me more time to accomplish other tasks and helps me to feel relaxed and ready for each student. I let my husband know - "I am working" in my studio and he knows that is not the time to sit on the couch and visit. If there is something important of course, I am available.

Michelle Robson:

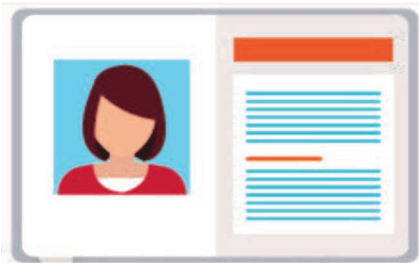
1. Organization
2. MTNA meetings. Even if it is piano focused, the techniques transfer. A support system is the main focus.
3. Take time off to see that show, concert or event. It will inspire and recharge you. Splurge for the closest seat possible, even if that means going alone.
4. It is ok to tell prospective students and current students, "this isn't working out." Many times, some personalities just don't mesh, or there is a lack of respect. Don't suffer through that. It will completely drain you and make the other lessons suffer.

Dann Mitton: I hang out on social media, natch.

More self-care ideas? Email your comments to CynthiaVaughn@mac.com

Stay plugged in to NATS!

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



MEMBERS: While it's still early in the year, now is a good time to update up your information on NATS.org. Keeping your contact information up-to-date ensures that you won't miss any of our member benefits or upcoming events.

Log on to your [Member Home Page](#) (your email address for NATS correspondence is your Login). If you forgot your password, click "Forgot your login/password."

Click the light green "My Profile" link on the left side. From there you can update your profile information, make sure you're included in the Find-A-Teacher directory, review or add a new address card, post your headshot, and more.

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

Sing the Body Electric: Wellness for Performers and Teachers

2017 NATS Winter Workshop Review

by Kristine Hurst-Wajszczuk, Vice President for Workshops

The first workshop as your Vice President for Workshops, "Sing the Body Electric," concluded on Saturday, January 7 in San Diego. It featured Alexander Technique and Body Mapping presented by Jim Brody and Bonnie Draina (who filled in with only three days' notice when Amy Likar had a family emergency). Other sessions included YogaVoice® with Mark Moliterno, Tai Chi for Singers with Janelle DeStefano (who also served as one of our two local coordinators), a session with PAMA member and osteopath Jennie Morton, "mindful practice" and motor learning theory with Lynn Holding, and integrative (non-traditional, non-Western) medicine with acupuncturist Joey DeStefano.

We had approximately 150 registrants, which is nearly double the average winter workshop registration over the past few years. It was a vibrant workshop, and I received a great deal of positive feedback. Many attendees reported that they committed to joining PAMA, beginning or resuming yoga, Alexander Technique, or Tai Chi practice, and/or incorporating what they learned into their studios.



Our 2017 summer workshop coincides with the National Student Auditions in Boulder, Colorado. I look forward to welcoming you on July 20-22 to my alma mater, University of

(above) YogaVoice founder and NATS clinician Mark Moliterno works with a student during the 2017 NATS Winter Workshop.
(below) More photos from the Winter Workshop.



Colorado-Boulder to explore the legacies of great pedagogues and coaches, including our featured master clinician, Martin Katz. We will also delve into Berton Coffin's *Overtures of Bel Canto* with Donald Simonson, who worked with Coffin directly. We explore the lasting impact of the work of Barbara Doscher with her students Patti Peterson, John Nix, and Erin Hauger Hackel (a former student of Patti Peterson) who continue the legacy by applying it to CCM students. Cynthia Vaughn shares her expertise in the private studio, as she has founded nine of them over the years.

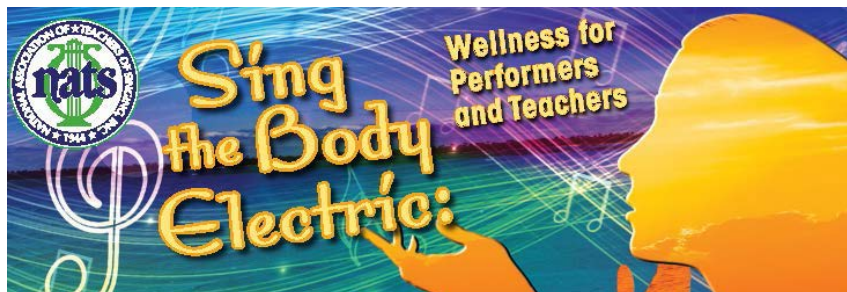
Lastly, we are in the beginning stages of planning our 2018 Winter Workshop in New York at The Roosevelt Hotel. The theme will be "Polishing the Apple—in the Big Apple," and we will include coaches, directors, and agents from both the classical and music theater worlds. This workshop will be held in conjunction with the 2018 NATSAA and NMTC semifinal and final competitions on January 5 – 7, 2018.



Gathered at the NATS 2017 Winter Workshop are (from left) Laurinda Nikkel, Allen Henderson, Mark Moliterno, Linda Snyder and Karen Brunssen

I would like to thank Janelle DeStefano and Laurinda Nikkel, who served as local co-coordinators for the 2017 Winter Workshop. Allen Henderson was also a vital resource as I tackled my first workshop, and I am grateful for his guidance. Lastly, none of this would have been possible without the help of the staff in the national office, especially Deborah Guess.

2017 WINTER WORKSHOP SESSIONS ARE NOW AVAILABLE ON DVD. SEE PAGE 19 FOR DETAILS.



NATS 2017 WINTER WORKSHOP SESSIONS

NOW AVAILABLE ON DVD AND CD

Although the 2017 Winter Workshop has concluded, we've captured the entire event on video.

Each session has been recorded and is available for purchase.

[CLICK HERE FOR ORDER FORM](#)

Sessions are available through EGAMI A/V

DVDs \$25 | CDs \$22 (multi set) \$15 (single)



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NATS Announces Participants in Expanded 2017 Intern Program

The executive office of the National Association of Teachers of Singing (NATS) announced that 15 members have been selected to participate in the 2017 NATS Intern Program, a 10-day forum that pairs experienced and recognized master teachers with talented, emerging professionals.

In addition to the 12 voice interns selected, the program has been expanded to include three collaborative pianist interns. "Collaborative piano is an exciting addition to the Program after its first 25 years of successes — we're so glad to offer this addition to our collaborative piano members, and can't wait to be able to report on the coming together of voice and collaborative piano interns at this Program — our first in Canada," said NATS Past-President Norman Spivey, who serves as the program's director.

NATS 2017 Collaborative Piano Interns



Rachel AuBuchon



Neil Nanyi Qiang



Nicholas Shaneyfelt

This year's voice interns will work with master teachers Peggy Barody, Kenneth Bozeman, Mary Saunders-Barton, and W. Stephen Smith, while the inaugural class of collaborative piano interns will work with master teacher Warren Jones.

The program will be held June 2-12 at the University of Toronto in Toronto, Ontario, Canada. Spivey is the director of this year's program, and Lorna MacDonald is the on-site coordinator. More than 70 applicants were considered for the prestigious program, which has been in existence since 1991. This year's class includes teachers who teach in university settings as well as those who operate independent studios.

"We are excited to begin working with the class of 2017 Interns. The high number of applicants we had this year has given us a group of exceptionally skilled and promising talent," said Spivey.

NATS Intern Program Class of 2017: Collaborative Piano

Rachel AuBuchon — Greensboro, North Carolina (University of North Carolina at Greensboro)

Neil Nanyi Qiang — Dayton, Ohio (Central State University)

Nicholas Shaneyfelt — Decorah, Iowa (Luther College)

NATS 2017 Voice Interns



Thomas Angerhofer



Kelly Burns



Michelle Deveau



Katherine Jolly



Seth Keeton



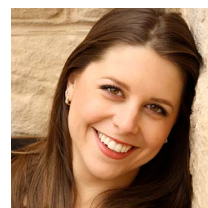
Kathryn Leemhuis



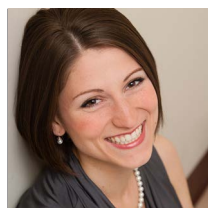
Bridget Moriarty



Tara Nixon



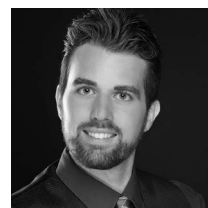
Carol Perry



Katherine Petersen



Colleen Skull



Jeffrey Williams

Voice

Thomas Erik Angerhofer — Ithaca, New York (Ithaca College)

Kelly Burns — Athens, Ohio (Ohio University)

Michelle Markwart Deveau — Sacramento, California (Independent Studio)

Katherine Jolly — St. Louis, Missouri (Saint Louis University)

Seth Keeton — Salt Lake City, Utah (University of Utah)

Kathryn Leemhuis — Normal, Illinois (Illinois State University)

Bridget Moriarty — Mattydale, New York (Syracuse University)

Tara Nixon — Raleigh-Durham, North Carolina (Duke Voice Care Center & Independent Studio)

Carol Perry — Grosse Pointe Farms, Michigan (Independent Studio)

Katherine Petersen — Chicago, Illinois (Northeastern Illinois University)

Colleen Elizabeth Skull — Norwood, New York (SUNY Potsdam)

Jeffrey Williams — Clarksville, Tennessee (Austin Peay State University)

continued on page 22 ...

NATSAA 2018

45th NATS Artist Awards Competition for Singers



**OVER
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Generous monetary awards
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Scholarships to AIMS in
Graz, Austria are awarded to
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ELIGIBILITY:

- Age 21-35 on September 5, 2017
- Must be a member* of NATS (in good standing),
OR coached for at least one year by a current NATS
member*

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 next NATS National Conference

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, application and repertoire requirements available online www.nats.org

APPLICATION DEADLINE:

SEPTEMBER 5, 2017

REGIONAL AUDITIONS: September – November 2017

See Regional Schedule at www.nats.org

NATIONAL SEMIFINALS AND FINALS:

January 5-7, 2018 in New York City

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

APPLICATIONS WILL BE ACCEPTED ONLINE AT NATS.ORG BEGINNING WINTER 2016

*Full or Associate

continued: NATS Intern Program

— continued from page 20

With partial funding from the NATS Foundation, the NATS Intern Program is an exceptional training experience. The program environment is structured to improve the teaching skills of the interns as well as promote the interdependent relationships necessary to provide the best instruction for students, who often are independently taught by collaborative pianists and voice teachers. Within an intensive format designed to promote the dynamic exchange of ideas and techniques, the goal is to improve substantially the studio teaching skills of voice interns and the coaching skills of collaborative piano interns.

"I've often heard that the Intern Program is the best thing that NATS offers, and I couldn't agree more. The ripple effect of this Program is endless. Every Intern will forever be a better teacher and their students will be better teachers because of it. I'm so grateful for the experience and for the lifelong bonds that were formed during those formative weeks together."

— Aaron Humble (pictured), NATS Intern Program participant (Class of 2016)



NATS 2018 INTERN PROGRAM APPLICATIONS

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

National Association of Teachers of Singing

55th National Conference CALL FOR PROPOSALS

NATS members and friends are invited to submit proposals for special sessions to be presented at the 55th NATS National Conference in Las Vegas, Nevada, June 22–26, 2018. Proposals related to the following topics are particularly encouraged:

- Traditional and Commercial Voice Pedagogy and Techniques
- North and South American Song/Composers
- Voice Science and Studio Technology
- Opera and Music Theater Repertoire and Techniques
- Vocal Education for All

Proposal guidelines and format are posted online at NATS.org
All proposal must be submitted via NATS.org/Vegas2018

DEADLINE: June 1, 2017

A promotional poster for the NATS 55th National Conference. At the top is the NATS logo, a circular seal with a star and the text 'NATIONAL ASSOCIATION OF TEACHERS OF SINGING' and '1944'. Below the logo is a large, stylized neon sign that reads 'JOIN * US IN Fabulous LAS VEGAS NEVADA'. The background of the poster features a silhouette of the Las Vegas skyline, including the Stratosphere tower and the Tropicana hotel. At the bottom, the dates 'JUNE 22-26 2018' are prominently displayed in large white letters. To the right of the dates is the Tropicana Las Vegas logo, which includes the text 'A DOUBLETREE BY HILTON' and the website 'www.tropiv.com'.

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TEACHERS OF SINGING

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over \$35,000

FIRST PLACE, SECOND PLACE, and THIRD PLACE
prizes will be awarded for each category,
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The 2017 National Student Auditions semifinals and finals
will be part of the NATS Summer Workshop at
University of Colorado Boulder.

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Audition in YOUR regional event.
Five singers from each regional category will
advance to National Online Screening.

NATIONAL ONLINE SCREENING

April 2017 - Deadline for online digital submissions.

Top 14 singers from each category
advance to National Semifinal Round at
University of Colorado Boulder.

SEMIFINAL AND FINAL ROUNDS

July 20-21, 2017 • Boulder, Colorado

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

ELIGIBILITY

All singers age 14-30 as of March 1, 2017.

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

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

NATS Art Song Composition Award goes to Matt Boehler

Composer and vocalist Matt Boehler (pictured) has won the National Association of Teachers of Singing 2017 Art Song Composition Award for his composition, *Foursquare Cathedral*.

With the generous support of distinguished composer Lori Laitman, the NATS Art Song Composition Award has expanded from a biennial to an annual event. Laitman also served as the finals adjudicator for this year's competition. Recent winners include David Conte, Robert Patterson, Melissa Dunphy and David Sisco.

As a singer, Matt Boehler has performed in some of classical music's most prestigious venues, appearing as a soloist with The



Matt Boehler (Photo: T+T Fotografie)

Metropolitan Opera, New York Philharmonic, Dallas Opera, Theatre Royal de la Monnaie, Carnegie Hall, New York City Opera, Minnesota Opera, Baltimore Symphony Orchestra and Canadian Opera Company, among many others. His serious study of

composition began only a few years ago. Having earned a B.A. in Theater Arts from Viterbo University and an A.D. in Opera Studies from Juilliard Opera Center, he is pursuing a M.M. in Composition at San Francisco Conservatory of Music while maintaining an active singing career. He recently earned first prize in the San Francisco Conservatory's Choral Composition Contest and the inaugural Pankonin Art Song Award.

Boehler's *Foursquare Cathedral*, a song cycle for bass-baritone and piano, is a setting of selected poems from poet Todd Boss' critically lauded collection, *Yellowrocket*. The cycle will be presented in a live performance during the 55th NATS National Conference, which will be held in Las Vegas in July 2018. In her commentary on Boehler's winning composition, Laitman said, "This song cycle is absolutely brilliant, from the first note to the last. The composer brought the words to life through inventive word settings, intriguing harmonies, an interesting and varied accompaniment which contributed to the understanding of the text, an engaging dramatic sense, and a wonderful choice of poems. The performance was also excellent."

Hailed by The New York Times as "a bass with an attitude and the goods to back it up," his work as a singer uniquely informs his

2017 Art Song Composition Award

work as a composer by lending his music an innately theatrical sensibility. Recent commissions include pieces for Left Coast Chamber Ensemble in San Francisco and Cathedral Choir of St. John the Divine in NYC.

During his undergraduate years, Boehler was a first prize winner of the Junior and Senior Men divisions of the Wisconsin NATS competitions. His mentor and first voice teacher, Dr. Jerry Benser, encouraged him to participate in the vocal competition. Benser also prompted him to submit his work to this year's Art Song Award Competition. In accord with Stephen Sondheim's belief that teaching is a sacred profession, Boehler says that he owes Benser "a debt of gratitude" for all of his encouragement over the years. He also acknowledges the "constant generosity" of his compositional mentor, Dr. David Conte, the 2016 NATS Art Song winner.



Jodi Goble

Second place was awarded to Jodi Goble (pictured) for her composition, *Valentines from Amherst*, based on the poetry of Emily Dickinson. The award is especially significant for Goble, who earned an honorable mention in the 2016 competition and was a finalist in 2008. Laitman said, "This composer clearly understands the voice and poetry. The music was always beautiful. Most importantly, every aspect of the composition was in the service of the words, from the inventive word settings to the accompaniment's commentary on the words. The poetry was first-rate and the dramatic arc of the cycle was excellent."

READ MORE:

[Composer Jodi Goble On The Art Of Writing Art Songs, Twin Cities Arts Reader](#)

continued on page 24 ...



NATS Art Song Composition Award Winners continued

— continued from page 25



Jules Pegram

Earning an honorable mention was Jules Pegram (pictured) for his composition, *Valentines*. Finalists included Sarah Hutchings, *In Seasons of Life's Pursuit*; Rachael

Hutchings, *Three Rilke Songs*; Nicholas Landrum, *A Brightness and a Quickening*; Allen McCullough, *The Blue Symphony*; John Moody,

Six Songs of Spring; Gregory Zavracky, *Sea Garden*; and Matthew Emery, *From 12 Songs of Love*.

The purpose of the NATS Art Song Composition Award program is to stimulate the creation of quality vocal literature through the cooperation of singer and composer. NATS offers cash prizes for the first and second place winners, a two-year NATS membership, plus a performance of the winning composition at the upcoming NATS Conference. The competition is open to any composer, professional or student, whose submitted work meets the prescribed requirements. Information will be posted soon for the 2018 Art Song Composition Award (<https://www.nats.org/art-song-composition.html>).

Live Learning Center Special Offer – Pick 10 videos for \$79



Limited time offer for NATS members! For the discounted price of \$79, pick any 10 session videos from the 54th NATS National Conference in Chicago.

For even more savings, pick 20 sessions from the Chicago Conference and the 53rd National Conference in Boston for \$139.



You'll have access to these sessions at the NATS Live Learning Center any time from now through March 31, 2018. [CLICK FOR DETAILS](#)

2018 *Art Song* Composition Award



Now An Annual Award!

REQUIREMENTS - The work must be:

- (1) a song cycle or group of songs not to exceed 25 minutes in length
- (2) for single voice and piano
- (3) to a text written in English, for which the composer has secured copyright clearance (only text setting permission necessary)
- (4) composed within the last two years (after Jan. 1, 2016).

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

ELIGIBILITY - Anyone meeting prescribed requirements.

PROCEDURE - Applications may be submitted via www.nats.org beginning in August 2017. Application should include:

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

1st Place

\$2,000 plus the composer's expenses to the NATS National Conference in Las Vegas, June 22-26, 2018, where the premiere performance of the winning composition will be given.

2nd Place

\$1,000

Cash prizes generously sponsored by composer Lori Laitman

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

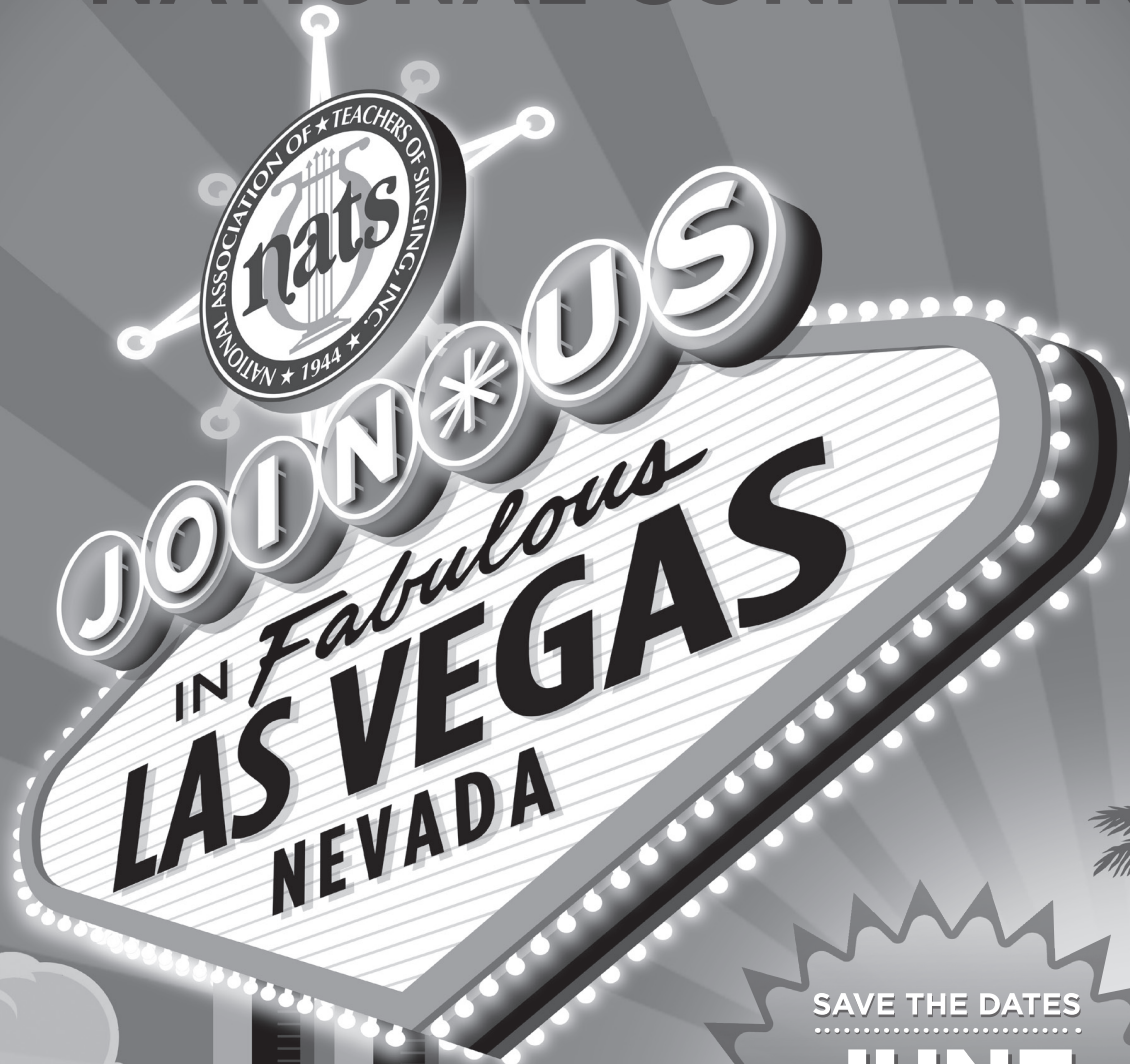
APPLY ONLINE AT NATS.ORG

DIRECT INQUIRIES TO:
Carol Mikkelsen, Coordinator
cmikkels@valdosta.edu

ENTRIES MUST BE RECEIVED BY:
DECEMBER 1, 2017

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

NATIONAL ASSOCIATION OF TEACHERS OF SINGING
55TH NATIONAL CONFERENCE



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StreamingVideo: The NATS Live Learning Center

NATS is making session recordings from past national conferences and workshops available online so you can catch up on sessions you missed and tap into industry education year-round. The NATS Live Learning Center connects you to sessions recorded live from the 54th NATS National Conference in Chicago (2016) and the 53rd NATS National Conference in Boston (2014). Sessions are recorded using the latest screen capture technology to include not only the speaker's audio but also their presentation slides and anything else that appears on their screen during the live session.

Recent session recordings include:
2017 Winter Workshop "Sing the Body Electric" in San Diego
2015 Summer Workshop "Celebrate Singing" in Greensboro

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Visit the URL below to access the NATS Live Learning Center

nats.sclivelearningcenter.com

A Voice for Wellness

Vocal health & wellness for your best voice

Announcing a New Blog on NATS.org
With Dr. Wendy LeBorgne, NATS Vocal Wellness Coordinator



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

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

~ Dr. Wendy LeBorgne

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



chat

presented by Inside View Press
hosted by Dr. Kari Ragan

MARCH CHAT

Date: Sunday, March 19, 2017

Please note **CHANGE OF DATE** to March 19.

(Originally scheduled for March 12)

Time: 9:30 p.m.ET / 6:30 p.m.PT

Guest/Topic: Cynthia Vaughn: "Starting and Running Your Independent Voice Studio as a Small Business"

APRIL CHAT

Date: Sunday, April 9, 2017

Time: 9:30 p.m.ET / 6:30 p.m.PT

Guest/Topic: Lisa Popeil: "Moving to the Dark Side: Transitioning from Classical to CCM Vocal Styles"

MAY CHAT

Date: Sunday, May 21, 2017

Time: 9:30 p.m.ET / 6:30 p.m.PT

Guest/Topic: Paulo Szot, renowned Met and Broadway Star:
"Classical Crossover: From the Met to Broadway and Back"

Sign up here! nats.org/nats-chat.html

NEW! FOR 2017 NATS Student Membership

Encourage your students to become members of NATS
and partake in some of the benefits that you enjoy!

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Annual Membership is just \$46.

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Students can now become members of NATS
and partake in benefits including FREE digital access to the Journal of Singing.

Mentoring and serving students is at the heart of the NATS mission. Lifelong learning begins at the student level, and it is in this spirit that NATS has launched a brand new student membership category for 2017. We enthusiastically welcome students to become part of a community of friends and colleagues who all seek the same goal: excellence in teaching and singing.

Having a NATS Student Membership is not a requirement for belonging to a Student NATS (SNATS) Chapter. However, active participation within a SNATS Chapter is encouraged as a step toward purchasing a NATS Student Membership.

Requirement: Must be a full-time student. (NATS may request a verification of full-time student status).

CALL FOR POSTER PAPERS

**DEADLINE:
Dec. 1, 2017**

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 55th National Conference in Las Vegas (June 22-26, 2018). Topics for poster papers may include:

- ▶ **Voice Pedagogy**
- ▶ **The Private Studio**
- ▶ **Vocal Repertoire**
- ▶ **Commercial Styles**
- ▶ **Voice Science**
- ▶ **Technology and Teaching**
- ▶ **Performance Practice**
- ▶ **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 nats.org/vegas2018 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

55TH NATIONAL CONFERENCE

JUNE 22-26, 2018 · Las Vegas

The NATS Foundation heartily congratulates the following musicians, each of whom has received financial assistance in 2016 from the Foundation to pursue their training, research and performing.



Emerging Leaders

Drake Dantzler Valentin Lanzrein
Marcus DeLoach Jessica McCormack
Sarah Davis Eaton Leischen Moore
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NATS Foundation Voice Pedagogy Award

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**Joan Boytim
Independent Teacher
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Matthew Hoch

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~Brian Horne, NATS Foundation President

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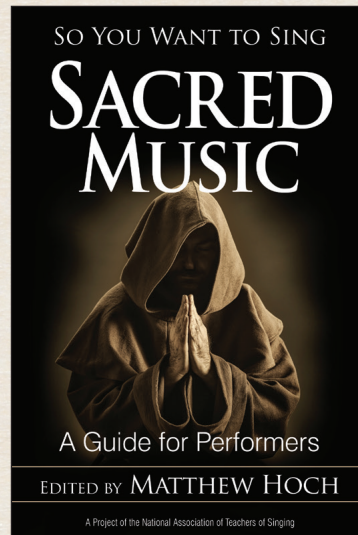
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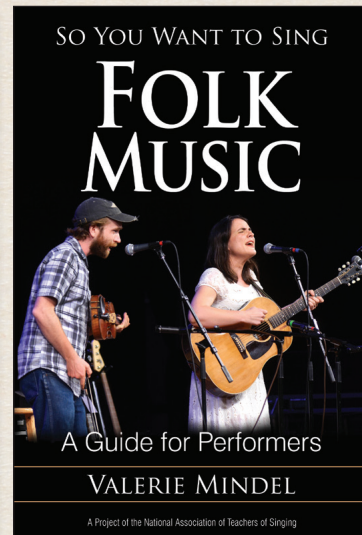
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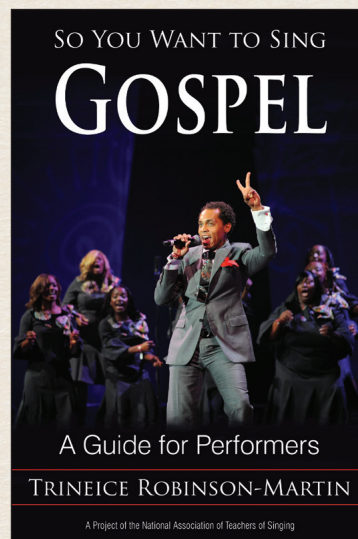
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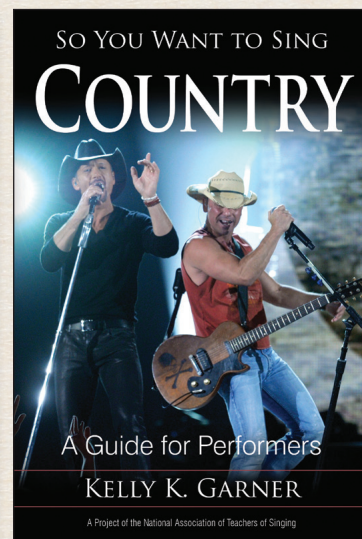
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Dear Member:

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

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

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

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

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

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

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

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

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

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

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

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