



75
YEARS
1944-2019

NATIONAL ASSOCIATION OF TEACHERS OF SINGING *inter nos*

"Between Us"

WWW.NATS.ORG

VOL. 52, NO. 1 • SPRING 2019

Association Notes	1
Independent Teacher Associate Editor	2
2019 NATS Membership Renewal	3
President's Message	4
2019 NATS Summer Workshop	5
NATS Membership Summary	6
In Memoriam	6
56th National Conference: Knoxville	7
International Notes	8
Happy 75th Birthday, NATS	9
Circle of Friends	10
Transitions: Are You Ready for a Virtual Assistant?	12
Call for Suggestions for National Office Nominees	15
2019 National Student Auditions	16
Exploring Chapter/Regional CCM Student Auditions: Part 1	17
2020 NATSAA & NMTC	20-21
What We're Talking About: Social Media Groups – The 12 Groups Rule	22
Studio Management: Lesson Sharing	23
56th NATS National Conference: Call for Presentations & Poster Papers	24
'The Voice Teacher's Cookbook'	25
Review: 2019 Winter Workshop	26
NATS Interns: Class of 2019	29
Art Song Composition Award Winners	31
Student Membership – Student NATS	34
'So You Want To Sing' Book Series	36

ASSOCIATION NOTES

75 Years and Counting...What's next?

As one "matures" there is a certain change in perspective that occurs. What once seemed very old suddenly is younger. One used to remark about a particular habit of their parents that they would never adopt, yet they now find themselves doing that very thing. The senses change as some may heighten and others may diminish. Some parts need replacing. Other parts need some conditioning in order to stay in good working order. And so it is with the life cycle of organizations such as NATS. In its infancy, there was a small group of voice teachers who formed an association that they envisioned would be broad in scope and reach, uphold the highest ideals of the profession, serve to educate and encourage cooperation, and would conduct research and disseminate the findings. As the framework they created began to expand the organization evolved, sometimes leading change and other times following change occurring in the profession. Largely run by volunteer leaders and transacting business by what we now call "snail mail" (and the snails were much slower in the 1940s), NATS now employs professional staff and incorporates the latest technologies that allow us to transact the business of our association efficiently.



Allen Henderson
NATS Executive Director

Looking back on the past 75 years of NATS history the single crowning achievement of the National Association of Teachers of Singing was our role in establishing voice teaching as a professional discipline. Creating professional standards and ethical practices for the profession was at the heart of the founders when establishing NATS and all our programs, whether long established or new, seek to further those aims. NATS members helped establish some of the first DMA degrees in voice performance. Our membership has expanded in scope, reaching teachers of all styles who teach in varying settings; their leadership and active involvement have broadened NATS' reach and its scope of work. Realizing the need to begin training future voice teachers even earlier, NATS members began to recognize and organize student led efforts in NATS. Our recognition of the importance of promoting new art song composition has assisted the careers

continued on page 6 ...

PUBLISHER

Allen Henderson
Executive Director
allen@nats.org

MANAGING EDITOR

Deborah Guess
Director of Operations
deborah@nats.org

DESIGNER

Paul Witkowski
Marketing and Communications Manager
paul@nats.org

INDEPENDENT TEACHER ASSOCIATE EDITOR

Cynthia Vaughn
CynthiaVaughn@mac.com

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

PLEASE SEND ADDRESS CHANGES TO: NATS

Phone: 904.992.9101
Fax: 904.262.2587
Email: info@nats.org
Visit us online at: www.nats.org

PUBLICATION DEADLINES:

All material for publication must be submitted to the NATS Executive Office by the following deadlines:
Spring issue Feb. 1
Fall issue Aug. 1

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

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

INDEPENDENT VOICES

From the Independent Teacher Associate Editor Rethinking NATS Chapter Events as Business Travel Professional Development

by Cynthia Vaughn



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

When I talk to former NATS members and younger voice teachers about the value of NATS, I frequently hear two things:

- 1) My NATS chapter is too large and geographically distant. It's too far for me to travel 1-3 hours for student auditions and workshops.
- 2) I don't have students advanced enough to sing in student auditions, so it doesn't have value for me.

Stop thinking of your NATS Chapter as "local." Unlike my local MTNA chapter that meets monthly in my neighborhood, just five minutes from my studio, my NATS Chapter is not local. In fact, my NATS Chapter moves from location to location from event to event. It's not local or convenient at all. And that is a very good thing for professional development. When I attend local meetings for MTNA, Chamber of Commerce, or Rotary Club, I carve out a little time in my day planner for the mandatory meetings, sandwiched between a multitude of everyday activities. When I attend a NATS Chapter workshop or student auditions, I have to block time from my calendar, make travel plans, book a hotel, reschedule other commitments, and sometimes juggle lessons. This is dedicated, tax-deductible business travel that allows me to immerse myself for 48 hours or more, two or three times a year in professional development. A road trip with a much-anticipated audio book clears my head. Talking and networking with my colleagues in person inspires my teaching and performing. A night or two in a nice hotel by myself is a luxury. Keep records of your mileage and travel expenses for your accountant, and reframe your NATS Chapter experience as fun, information, and restorative—a mini-vacation! You can also attend events hosted by other NATS Chapters, which may be just as geographically close at your designated chapter. I belong to the Inland Empire NATS Chapter (Eastern WA and Northern Idaho). However, I am about the same geographical distance from the Cascade Chapter events in Oregon, so I joined a second NATS Chapter for a very low cost. I also keep my eyes on NATS events throughout the Northwest Region, including Seattle. Now "my NATS Chapter" is even bigger!

Regarding NATS Student Auditions, I have a confession to make. I love to attend NATS Student Auditions without students. My own students participated in the Inland Empire Chapter Auditions in Walla Walla WA, but I traveled without students to Portland OR for the Cascade Chapter Student Classical Festival as a volunteer judge. I had a blast! I was available to judge any category because I didn't have student conflicts. I didn't have to worry about whether my students had arrived or which student had forgotten their music or which student was having a melt-down. I wasn't the only orphan teacher at the festival. The Cascade Chapter

THERE'S STILL TIME TO RENEW FOR 2019!

If you have not already paid your 2019 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.



75 ¹⁹⁴⁴⁻²⁰¹⁹ YEARS

continued: Independent Voices

needed more judges, so the auditions chair sent an email to the entire chapter membership and asked for teachers who did not have students attending, to come and adjudicate. Seven NATS teachers volunteered! Seven teachers that had not planned on participating, said yes when they were asked and felt needed and appreciated for their expertise. I met some fabulous new colleagues, listened to some wonderful young singers, flexed my listening, observation, and writing skills, and got several repertoire ideas to take back to my own students. In April, I'll be returning to Portland for a 4-day NATS Cascade Chapter sponsored CCM workshop with Matt Edwards of Shenandoah University. Will it be convenient? Not at all. But I'll spend three and a half hours driving along the Columbia River Gorge in springtime, one of the most scenic drives in the country. NATS isn't local. It's a destination.



In this issue, Independent teacher Deanna Maio writes about how Virtual Assistants (VAs) can make your business run smoother, and independent teachers from the Cal-West Region and North Carolina Chapter collaborate to create a sample adjudication rubric for other chapters that want to add pop/rock/jazz etc. to their student auditions. *What We're Talking About* examines the pros and cons of social media forums and in *Studio Management* we talk about lesson-sharing to avoid cancellations.

Remember that this is your newsletter — *Inter Nos*—a professional trade publication for voice teachers to share ideas "between ourselves." What would you like us to explore? Please send your articles or topics for consideration to CynthiaVaughn@mac.com.

"While our roads might be markedly different, the fact that we are both walking a road intimately unites us. And if we each dare to step onto each other's road for even a moment, we can profoundly enhance the journey for both of us. And so, might I invite you over."
— Craig D. Lounsbrough

Cynthia Vaughn teaches voice at Magnolia Music Studio in Richland, Washington, the studio she originally founded in Fort Collins, Colorado in 2008. 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 (W.W. Norton, 3rd Edition 2014). Cynthia wrote the "Currents" column for Inter Nos and was a featured writer 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.

President's Message From Generation to Generation

by Karen Brunssen, NATS President

Happy Anniversary NATS Members!!

NATS is a multi-generational organization that began March 23, 1944. 1944 was during the latter part of what is referred to as the Traditionalists Generation. Johan Sundberg is from this generation. My generation is called the Baby Boomers. We were born between 1946 – 1964. Allen Henderson is on the young side of the Baby Boomers.



Karen Brunssen
President

The next generation is referred to as Generation X. They were born between 1964 and 1979 at a time when both parents took to the work force. Millennials, or Generation Y, were born from 1980 to 2000. Lots of my current students are from this generation as college students and young professionals. They are the largest population currently in the work force. Those born after 2000 are referred to as Generation Z or iGen. We see many of these students in the younger categories of our NATS student auditions. They will never know how life was before the instant information capabilities of cell phones.

The NATS family represents ALL five of these unique generations. We benefit across generations as we challenge one another through our perspectives, skills, expertise, ideas, and experiences to keep up with ALL that we have done, are doing, and will do in the best interest of the vocal art within our musical world.

As we celebrate our 75th Anniversary over the next two years, our goal is to seek support for ambitious plans looking further ahead than NATS ever has. You will be encouraged

to give generously. Gifts to NATS will boldly honor our inter-generational organization that respects and learns from the past, delights in the initiatives of the present, and lays foundations for the future, even beyond our own moment in time... from generation to generation.

Updates from the President:

We are already talking with the Knoxville 2020 National Conference Program Chair, Angela Holder, about all things related to the next conference with celebrations in honor of our 75th Anniversary.

The NATS Transatlantic Pedagogy trip to Germany is a GO!!!! Registration is open until February 28th for any of you (and your friends) who might want to join us.

We look forward to the September/October 75th Anniversary commemorative edition of *Journal of Singing*.

Congrats to the 15 wonderful 2019 NATS Interns who have been announced!

A Mentoring Discussion Group has met twice about NATS mentoring possibilities. There is a new mentoring page on the web that lists ideas for mentoring at all levels of NATS activities. Click to nats.org/NATS_Mentoring_Initiatives.

The Advancement Committee, chaired by Kari Ragan, is meeting and making plans for the first financial initiative for the benefit of NATS future and in honor of our 75th Anniversary.

What's Karen up to?

Meetings: Advocacy, Membership, National Student Auditions, NATS Officers, and Advancement Committees, and Mentoring Discussion Group.

NATS Activities: NATS Winter Workshop in West Palm Beach Florida, oversee NATS Transatlantic Pedagogy Trip to Germany, adjudicate Van Lawrence Award and Intern applications, adjudicate Chicago Chapter NATS Music Theater and Youth Student Auditions, adjudicate and a high school master class at the Mid-Atlantic Region Student Auditions.

Other: College Music Society (CMS) Summit 2.0 with Chairs, Deans, Directors, and Leaders, AATS meeting in NYC, Presenting at the ACDA Conference in Kansas City on The Evolving Singing Voice: Adolescence with Chadley Ballantyne, Classical Singer Conference and Competition in Chicago, Voice Foundation Symposium in Philadelphia, Master Classes at North Central College, Georgia Southern University and University of Wisconsin/Oshkosh

Reading list: NATS *Journal of Singing* and *The Female Voice* by Jean Abitbol (Plural Publishing)

Music Preparation: Bach Cantata 22, "Jesus nahm zu sich die Zwölfe," alto aria



2019 NATS SUMMER WORKSHOP [ˈdɪk ʃən ˈwɜːk ʃɑːp] (DICTION WORKSHOP)

NATS EVENT HOSTED BY:



ST. OLAF
COLLEGE

NORTHFIELD, MINNESOTA

**JUNE
27-29
—2019—**



Join us for diction and repertoire workshops and master classes in Russian and Scandinavian repertoire, as well as comparative and practical solutions for teaching the standard languages in the private or university studio.

FEATURED PRESENTERS



Amanda Johnston

Assoc. Professor, University of Mississippi

Collaborative pianist Amanda Johnston makes singing in German more approachable for singers of all ages through a comparative language lecture and master classes.



Anna Hersey

Asst. Professor, University of Wisconsin, Oshkosh

Scandinavian diction specialist Anna Hersey brings the gorgeous singing repertoire of Scandinavia to a more accessible level.



Anton Belov

Assoc. Professor, Linfield College

Russian native Anton Belov, author of *Singing in Russian* as well as several Russian opera libretti, explores both Russian diction and repertoire.



Cheri Montgomery

Lecturer,

Vanderbilt University

Diction guru Cheri Montgomery, author of the *Lyric Diction Workbook Series*, solves teaching concerns for those in and outside the university setting.

SPECIAL ROOM RATE

\$119

PER NIGHT

(Reserve by May 25)

FAIRFIELD INN & SUITES
BY MARRIOTT

Campus housing will also be available at St. Olaf College. Details coming soon.

Mentored Teaching Experience

Workshop participants have the opportunity for a session with a mentor teacher for an additional \$50.

- Gain valuable feedback on your teaching and materials
- Strengthen your studio pedagogy
- Re-energize your teaching

Kristine Hurst-Wajszczuk - Vice President for Workshops • Alison Feldt - Local Coordinator

NATS National Student Auditions Semifinal and Final Rounds

June 27-28, 2019

Total Prizes:

Over \$35,000

\$235* [**\$265 AFTER**
MAY 1]
FOR MEMBERS

**REGISTER NOW
AT NATS.ORG**

EARLY REGISTRATION DEADLINE: MAY 1, 2019



1944-2019
75 YEARS

continued: Association Notes

— continued from page 1

of many composers and created a close relationship with the music publishing industry. More recently, recognizing the important and symbiotic relationship we as singers have with our collaborative pianist partners, NATS has welcomed more formally a growing number of collaborative pianist members. These accomplishments and so much more have created a firm foundation for the years ahead.

The pace of change over the past 75 years has exponentially accelerated and in order to prepare NATS for the next 75 years and ensure that, as often as possible, the Association can be on the forefront of change, the NATS Board of Directors has joined with the NATS Foundation Board of Directors to embark on an ambitious strategic planning process and fundraising initiative with the assistance of our consultants from Strategic Funding Solutions. President Karen Brunssen has appointed a committee to work with our consultants (see p.8). You will soon hear from us regarding our first ever annual fund campaign centered on celebrating the 75th birthday of NATS. NATS is YOUR organization and we have always sought and welcomed feedback from members. In April you will receive a membership survey which will ask you to provide feedback on how NATS is serving you and our profession. It will allow you to provide valuable input into the planning process as committees and the Board consider strategic initiatives NATS will undertake. We want and need your engagement in this process in order to ensure that the voices and opinions of as many members as possible are included. So what's next? It all depends on YOU, YOUR action, YOUR input, and YOUR giving to YOUR professional association. I am quite excited about the potential of this process to shape the future of NATS and I hope you will join as we celebrate 75 outstanding years of service to the profession and look ahead to what the future holds.

None are so old as those who have outlived enthusiasm.
– Henry David Thoreau

NATS MEMBERSHIP SUMMARY

January 1 - December 31, 2018

ACTIVE*	2014	2015	2016	2017	2018	+/-
1st Quarter	6717	6647	6454	6435	6568	2.1%
2nd Quarter	6869	6801	6582	6584	6694	1.7%
3rd Quarter	7134	7012	6874	6859	6950	1.3%
4th Quarter	7355	7191	7070	7175	7188	0.2%

EMERITUS	2014	2015	2016	2017	2018	+/-
1st Quarter	409	430	406	432	436	0.9%
2nd Quarter	409	427	404	428	436	1.9%
3rd Quarter	409	378	403	428	436	1.9%
4th Quarter	416	387	420	428	444	3.7%

*Included in Active Member totals listed at top of chart

NEW & REACTIVATED	2014	2015	2016	2017	2018	+/-
1st Quarter	306	313	327	355	308	-13.2%
2nd Quarter	447	465	459	514	438	-14.8%
3rd Quarter	710	731	755	788	696	-11.7%
4th Quarter	933	927	957	1114	939	-15.7%

*Included in Active Member totals listed at top of chart

RESIGNATIONS	2014	2015	2016	2017	2018	+/-
1st Quarter	45	77	51	59	54	-8.5%
2nd Quarter	46	78	51	59	55	-6.8%
3rd Quarter	46	79	51	60	55	-8.3%
4th Quarter	50	88	56	68	63	-7.4%

LAPSED	2014	2015	2016	2017	2018	+/-
1st Quarter	736	875	953	869	826	-4.9%
2nd Quarter	712	831	911	838	799	-4.7%
3rd Quarter	693	788	843	789	762	-3.4%
4th Quarter	659	751	802	710	728	2.5%

Where's Allen?

Jan. 17-20 – CMS Summit 2.0: Reimagining the 21st Century Music School

Feb. 10-12 – American Academy of Teachers of Singing meeting / (also saw JaVier Camarena sing 18 high C's!)

Feb. 18-22 – American Traditions Vocal Competition – Savannah, GA

Feb. 27-Mar. 2 – ACDA Conference, Kansas City

Mar. 5-9 – Master class in Hong Kong and meeting with voice teachers about forming an association

Mar. 10-16 – Teaching at the Yong Siew Toh Conservatory of Music in Singapore, keynote address at their Voice Pedagogy Conference

Mar. 27-29 – Southeast Region NATS

IN MEMORIAM September 2018 – January 2019

Barbara Clark
Bennie Middaugh
Monte Ralstin
Audrey Stottler



SAVE THE DATE

★ ★ ★ ★ ★ And Join Us In ★ ★ ★ ★ ★
TENNESSEE!



Knoxville
★ 2020 ★

**NATIONAL ASSOCIATION
of TEACHERS of SINGING 56th NATIONAL
CONFERENCE**

KNOXVILLE CONVENTION CENTER
KNOXVILLE, TENNESSEE

**SOUTHERN HOSPITALITY ★ DOWNTOWN SOPHISTICATION
MUSICAL HERITAGE And THE VOLUNTEER SPIRIT**

MORE INFORMATION AT NATS.ORG/KNOXVILLE2020

INTERNATIONAL

by Marvin Keenze, NATS International Coordinator

We are now about halfway between the International Congress of Voice Teachers celebrations. We meet every four years and now look forward to Vienna in August of 2021. Our host, the EVTA-Austria Association led by Professor Dr. Martin Vacha is inspired as they plan the 10th Congress gathering of our 32 year history. In November, Allen Henderson and I were in Vienna to meet with the Planning Team and enjoyed the collegial atmosphere and the sharing of creative ideas. We also shared a master class for superb singers at the University for Music and the Performing Arts. This will be one of the Congress sites.

NATS members have been an important part of past Congresses. We have hosted Congresses in Philadelphia (1991) and Vancouver (2005). I encourage you to offer to be a presenter on the program or a creator of a poster session and I will inform you of the deadline when it is announced. I am not on the program committee, but I am happy to assist in your possible participation. Write to me if you have any questions at marvinkeenze@gmail.com

The European Voice Teachers Association Board met recently in Vienna as they plan their next conference which will be in Edinburgh in 2020. Dr. Susan Yarnall Monks is the president of EVTA. She is a Vocal Tutor and Associate Lecturer at the University

of Chichester. I have asked her to inform us about the work of this organization which was formed shortly after the ICVT and has made important contributions to what we do (see article below).

AMMCA, the Asociacion Mexicana de Maestros de Canto sponsored its 10th National Congress for teachers and students at the Universidad Autonoma de Ciudad Juarez. The founder and president of the association, Cecilia Montemayor (pictured at podium), has been a dedicated leader, guide, visionary, and rapporteur. I visited her in Monterrey to assist in the planning of the first congress and then I attended this very successful inaugural event as well as a following one in Puebla. The Association has appointed Ubail Zamora as international rapporteur. Cecilia attends and participates in the NATS conferences and the ICVT Congresses.



EVTA Board Meeting February 2019

by Susan Yarnall Monks, EVTA President

We had a very busy three days in Vienna, but the EVTA (European Voice Teachers Association) board meeting was very constructive: we spent two sessions working through the processes of facilitation on where EVTA is and where EVTA is going and also how lessons learnt from the great Eurovox in Den Haag in 2018 could be carried forward for future congresses. We were given a guided tour of the facilities for ICVT in Vienna in 2021 by Martin Vácha our Vice President. We made plans for a new initiative of an EVTA Teacher Training Programme which we hope to unveil in Edinburgh Eurovox 2020 and in Vienna 2021. We also discussed our participation in Pevoc (Pan-European Voice Congress) in Copenhagen in August 2019 and made plans for Jevop (Jewels of Vocal Pedagogy) in Poland when we have our Council Meeting in Wroclaw.

We also discussed the NATS/BDG meeting on Saturday June 8th in Berlin when Susan Yarnall Monks our President will be facilitating a 'World Café' sharing our ideas on European and American Vocal Teaching.



(above) The EVTA board gathered for a photo during their working sessions. (below) EVTA board members in front of Wiener Musikverein.



Happy 75th Birthday, NATS

The NATS Legacy

This year marks the 75th Anniversary of the National Association of Teachers of Singing. This is an exciting time for NATS to celebrate its legacy and build strategic plans for its future.

Over the decades, NATS has grown to become the largest professional association of voice teachers in the world. The entire NATS family is invited to share in the excitement of this monumental anniversary and become engaged in the association's vision for the future. Fundraising initiatives of NATS, Inc. and the NATS Foundation will soon be underway which will help the organization grow in service to the voice profession for the next 75 years and beyond.



NATS was founded on March 23, 1944, in Cincinnati, Ohio, at a luncheon during the annual convention of the Music Teachers National Association (MTNA). A group of 13 teachers and 87 proxies voted to bring the association into existence that day with the purpose of "establishing and maintaining the highest standards of ethical principles and practice in the profession, and to establish and maintain the highest possible standards of competence in the voice teaching profession, to conduct and encourage research and to disseminate resulting information to the profession at large, and to encourage effective cooperation among vocal teachers for their protection, welfare and advancement."

The association came to pass through the efforts of committees from three organizations: American Academy of Teachers of Singing, the Chicago Singing Teachers Guild and the New York Singing Teachers Association.

[View more NATS history online, with links to follow the Association by decade and other significant milestones.](#)



Let's Celebrate!

NATS' 75th birthday on March 23, 2019, is just around the corner! What can you do in your chapter to celebrate? Plan a special activity to ring in the NATS 75th Anniversary on or around the March 23 date. Post your ideas on the [NATS Facebook Page](#).



NATS Advancement Committee to Lead New Financial Initiatives

We are pleased to announce a new committee, appointed by NATS President Karen Brunssen to implement our first ever annual fund campaign. With guidance from Strategic Funding Solutions (SFS), LLC, these new initiatives are centered on celebrating the 75th birthday of NATS. Chaired by Kari Ragan, the Advancement Committee is meeting and making plans for the first financial initiative for the benefit of NATS future and in honor of our 75th Anniversary.

NATS Advancement Committee

Kari Ragan, Chair

Carole Blankenship, NATS President-Elect

Karen Brunssen, NATS President

Michelle Markwart Deveaux, NATS California Capital Chapter President

Laura Fike, SFS Principal Consultant

Allen Henderson, NATS Executive Director

Brian Horne, NATS Foundation Chair

Aaron Johnson

Jason Lester, NATS Treasurer

Lorna MacDonald

Shelley Outlaw, SFS Principal Consultant

Scott Piper

Frank Ragsdale

Linda J. Snyder, NATS Immediate Past-President

Valerie Trujillo



[Download or Print](#)

Circle of Friends

**We are grateful to the following donors – our cherished Circle of Friends –
who have made contributions of \$100 or more
from April 1, 2018 through December 31, 2018.**

\$10,000 or above

Joan Frey Boytim

\$1,000–\$4,999

NATS Oklahoma Chapter

Philip Stark

\$500–\$999

Kathryn Proctor Duax

Martha Coffin Evans

NATS Inland Empire Chapter

NATS Ohio Chapter

NATS Southeast Region

\$300–\$499

Robert Bastian

Karen Brunssen

NATS Canadian Atlantic

Province Chapter

NATS Great Lakes Region

Gale J. Odom

Norman Spivey

\$200–\$299

C. Earl Coleman, Jr.

Mark Crayton

Elizabeth Daniels

Susan E. Dennis

Tod Fitzpatrick

Sarah Holman

Scott J. McCoy

NATS Indiana Chapter

NATS Mid-South Region

John Nix

Martha Randall

Timothy Schmidt

Linda J. Snyder

Louise Toppin

Robert Wells

\$100–\$199

Margaret Baroody

Laura Barton-Holding

Dawn Beckman

Nancy Bos

Carole C. Blankenship

Joanne Bozeman

Kenneth Bozeman

Mary Anne Braund

Thomas Bumgardner

Joyce M. Castle

Karen Chapman

Torin Wesley Chiles

Carole Clifford

Norma Codispoti

Christin Cornell

Margaret Cusack

Melissa D. Davis

Robert James Doyle

Robert Edwin

Jean Piatak Eickhoff

Bronwen Forbay

Diane Foust

Pamela Hicks Gailey

Gloria Galask

Margo Garrett

Nedra Gaskill

David Goulet

Juliana Hall

Kathleen A. Henkel

Leslie Holmes

Nancy Jantsch

Aaron Johnson

Dian Lawler-Johnson

Susan Sondrol Jones

Carol Loverde

Richard Margison

Jennifer Susan Mather

Judith May

Michelle Allen McIntire

Mark McQuade

Erie Mills

Lloyd Mims

Ayumi Nakamae

Leah Partridge

Barbara Peters

David M. Playfair

Kari Ragan

Ann G. Rhodes

Terry Rhodes

Lorraine H. Robinson

Gail Robinson-Oturu

Mary Rose

Devonna B. Rowe

Mary Ellen Schaubert

Meredith Kiesgen Schilling

Ronald T. Shaheen

Donald R. Simonson

Winnie Loraine Sims

Richard Sjoerdsma

Deborah Ann Thurlow

Craig Tompkins

Cynthia Vaughn

Gregory Addison Wait

Nancy L. Walker

Clifton Ware

Your generosity empowers the Foundation to fund the Intern Program, the NATS Artist Awards, the National Music Theater Competition, the Foundation Pedagogy Award, The Van Lawrence Award (with The Voice Foundation), and the Joan Boytim Awards for Independent Teachers, along with other initiatives.

With gratitude,
Brian Horne, President
The NATS Foundation



UNIVERSITY OF REDLANDS SCHOOL OF MUSIC

A photograph of three people sitting on wide stone steps in front of a building with large columns. On the left, a man with a beard and dark hair, wearing a dark suit and a light blue shirt, is smiling. In the center, a man with short blonde hair, wearing a dark suit and a white shirt, is also smiling. On the right, a woman with long dark curly hair, wearing a dark blue dress, is smiling. They are all looking towards the camera.

Introducing the one-of-a-kind **Master of Music in Vocal Chamber Music**

Christopher Gabbitas of The King's Singers joins University of Redland's choral faculty to teach this unique program.

The Master of Music in Vocal Chamber Music will focus on both highly advanced ensemble singing and the commercial understanding of what it takes to be a professional vocal chamber musician.

MUSIC@REDLANDS.EDU ■ 909.748.8014 ■ WWW.REDLANDS.EDU/VCM



Transitions: Are You Ready for a Virtual Assistant?

10 ways studio owners and voice teachers can benefit from a VA

by Deanna Maio

Let's face it. If you are an independent teacher or studio owner, your time and money are worth more when you are able to concentrate on what you do best. But when it's just you, you've got to do it all.

There are only 168 hours in the week. That's it. No matter how hard you stare at the clock you can't "manage your time." You can only manage your priorities. And if you're the revenue generator for your business, or one of them, your time is very valuable. But not every task in your business requires the same level of skill. Some are worth more to you and some can only be done by you.

Enter the virtual assistant. Virtual assistants or VAs are work-from-home professionals who are highly trained in their skill areas, as well as a variety of technologies. Many of them have advanced degrees in addition to years of professional experience.

One of the biggest benefits of hiring a virtual assistant is the ability to delegate work to people who have better skills and can do work you don't know how to do, don't have time to do, or just don't want to do.

The next big draw (when considering virtual assistants over bricks-and-mortar assistants) is that virtual assistants only clock-in and work when you need them and they use their own resources. In other words, they're not charging you to sit there and play solitaire on a computer you purchased for them. Most have multiple clients so you don't have to have 40 hours of work

available for them if you don't have it, or the budget to hire someone full time for the position.

Let's consider just a few of the ways a virtual assistant can help your studio run smoothly or grow:

1. Your VA receives calls routed to his/her home office phone and your prospective customers do not receive a voice mail. You pay only for the minutes that the VA is on the phone.

2. You need to confirm appointments for the week. Your

VA emails lesson reminders and updates your online calendar, if you're using a mutually accessible calendar program such as Google Calendar, Acuity, My Music Staff.

3. You need a new software program. You communicate your needs, concerns, and price point to your VA. They research, pull together the information and make a recommendation for you to review and purchase.

4. You are preparing a marketing plan and need further information. Your VA can contact possible advertising outlets on the Internet, magazines, periodicals, newspapers, etc. and acquire information on pricing, publishing dates, publishing deadlines, payment policies, etc. All information is compiled into a report for you to review.

5. You need to update your email marketing contact list (Constant Contact, Mail Chimp etc). You send a current student registration list to your VA. The VA deletes former students (or saves them in a designated contact list for students who are not currently enrolled) and adds new students to your contact list(s).



"One of the biggest benefits of hiring a virtual assistant is the ability to delegate work to people who have better skills and can do work you don't know how to do, don't have time to do, or just don't want to do."

continued: Are You Ready for a Virtual Assistant?

6. You need a brochure, business card or flyer for your business. Your VA can design, type, and print your advertising material using your own artwork or stock art. Your VA can also make the materials ready to print by a professional print shop and simply email the file to the shop for printing.
7. You have a blog, but do not have time to update entries regularly. Brief ideas and thoughts or links can be emailed to your VA, who then updates your blog.
8. You need a telephone conversation (i.e., conference call, webinar, etc.) recorded. The VA records the call and transcribes the recording for the participants.
9. You dictate letters, reports, notes, or memos and email it to your VA. Your VA transcribes the audio, prints the letters on your stationery and mails them the following day.
10. You cannot keep up with the volume of email and are missing important messages. You or your webmaster set up a general email account (info@mycompany.com). Your VA retrieves all email, sorts, responds to routine requests, and forwards items of importance to you at your personal email account (myname@mycompany.com).

"Over the next couple of years, you can expect your conversations with regards to virtual assistants to go from 'What is a virtual assistant and what does a virtual assistant do?' to that of 'Who provides your virtual assistant services?'"

BONUS: You are going on vacation but can't let your clients wait for two weeks. Your VA answers the phone and email and responds to clients. You are called for urgent calls while you are away if you wish.

BONUS. You've got a stack of sheet music, worksheets, lesson notes, or other paper. You scan it all and email to your VA. They sort, categorize, tag and upload to forScore, Evernote, or some other similar software so you can find it easily when you need it.

Virtual assistants are here to stay. The sample suggestions show that virtual assistants can and do work well for most independent teachers and studio owners. Over the next couple of years, you can expect your conversations with regards to virtual assistants to go from "What is a virtual assistant and what does a virtual assistant do?" to that of "Who provides your virtual assistant services?"

Whether you decide to work with a VA that's a part of a larger agency or an independent worker, screen, interview and hire them as you would an employee. Ask for work examples and references. Start with a small project before committing to a monthly retainer or a large project. Implementing the use of a virtual assistant, especially through a virtual staffing agency, is a low-cost, low-risk undertaking. If the virtual assistant doesn't work out, you simply request another, perhaps for a better fit. What's more, coupling the use of a virtual assistant (or several virtual assistants) with your already up-and-coming business can catapult your income and success to the next level and give you back your most valuable resource, your time.

NATS Member
Deanna Maio is the director and lead voice teacher at Confident Voice Studio in Portland, Oregon, the studio she launched in 2016. Her website DelegatedtoDone.com helps businesses and solo-entrepreneurs to hire, build and lead a team they can trust. She is the founder and managing artistic director of Portland Musical Theater Company. She has written and produced 5 musical revues and is the co-author of *GPS for Success* with Steven Covey, Dr. John Gray, and Les Brown. After 11 years of full-time entrepreneurship Deanna has hired and managed over 500 virtual assistants, interns, and contractors.



ON HOLST HONEGGER MOORE KODALY LAURIDSEN LEONCAVALLO LISZT LOKI
MAHLER MASCAGNI MCCULLOUGH MENDELSSOHN MONTEVERDI MOUSSORGSKY
MOZART ORFF PARKER PINKHAM POULENC PROKOFIEV PUCCINI PURCELL
ACHMANINOFF RAVEL REGER RHEINBERGER RIMSKY-KORSAKOV ROREM ROSS
TTER SAINT-SAENS SCARLATTI SCHUBERT SCHUMAN SHAW SMETANA SONDH
STANFORD PAULUS STRAUSS STRAVINSKY TCHAIKOVSKY THOMPSON TIPPETT
AUGHAN WILLIAMS VERDI VIVALDI WAGNER WALTON WHITACRE WILBERG WILL

Great music.

TRONG BETSY BURLEIGH BRIAN KAY CHARLES DODSLEY WALKER COLIN BALDY CRAIG HELLA JOHNSO
FLOOD DAVID HAYES DAVID HILL DAVID STIVENDER DENNIS KEENE DON MCCULLOUGH DON PIPPIN D
IGGINBOTTOM ERIN FREEMAN FRANK NEHAUSER GARY THOR WELSH GRANT GERSHON HEINZ FERL
J. REILLY LEWIS JAMES DE KREIST JAMES LEITON JAMES MOORE JANE GLOVER JEROLD OTTLEY JERRY
PRINZ JOHN ALEXANDER JOHN CURRIE JOHN MAUCER JOHN OLIVER JOHN BUTTER JOHN SINCLAIR J
H FLUMMERFELT JOSHUA HAEGERFELT JULIAN WACHNER KAREN THOMAS KARL KAMPER KATHERINE FIT
T TRITLE LORNA COOKE DIVARON MARGARET HILLIS MARIA GUINAND MARK RUSSELL SMITH MICHAEL
RY PETER ROBINSON PHILIP BRUNELLE RAYMOND HARVEY RICHARD BRADSHAW RICHARD WESTENBUR
ERT FOUNTAIN ROBERT PAGE ROLLO DILWORTH RONALD CORP SIMON CARRINGTON SIMON HALSEY S

Great conductors.

SHEFFIELD CANTERBURY SALZBURG MONDSEE SANTA FE SONOMA
OSTON RICHMOND PRAGUE TEREZIN BALTIMORE SARATOGA SPRING
FULLERTON NEWCASTLE DURHAM BUDAPEST ASHEVILLE WINTER PA
MAYNOOTH PORTLAND EDINBURGH NEWPORT VIENNA SCHEGGING
NCOUVER MONTREAL SHEFFIELD CANTERBURY SALZBURG MONDS
ANTA FE SONOMA BOSTON RICHMOND PRAGUE TEREZIN BALTIMO
SARATOGA SPRINGS FULLERTON NEWCASTLE DURHAM BUDAPEST

Great venues.

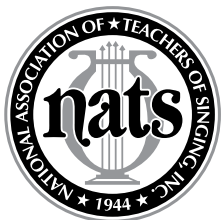
The experience of a lifetime, every time.

Berkshire Choral International is the premier professional singing experience for skilled amateur singers. Come sing and learn along with other passionate musicians, guided by eminent conductors and expert faculty in beautiful locations around the world. Your week will culminate with a full-scale concert performance in a renowned concert hall, accompanied by a symphony orchestra and world-class soloists.

Visit www.berkshirechoral.org or call 413.229.8526 for information and registration details.

BERKSHIRE CHORAL
INTERNATIONAL

Come sing with us!



1944 • 2019
75 YEARS

**CALL FOR SUGGESTIONS FOR NOMINEES
FOR NATIONAL OFFICE
DEADLINE, March 18, 2019**

From

**Linda J. Snyder, 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 2020.

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 18, 2019.**
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. 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.

The National Nominating Committee will select one candidate for each open office subject to approval at the 2019 NATS Board of Directors meeting. Prior to the election in Fall 2019, 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

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 go to The North Star State

The excitement of NATS Student Auditions continues with a national round of competition and prizes at the NATS 2019 Summer Workshop in Minnesota at St. Olaf College.

REGIONAL - PRELIMINARY ROUNDS

Audition in YOUR Regional Event.

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

NATIONAL ONLINE SCREENING

April 12, 2019 - Deadline for online digital submissions.

Top 14 singers from each category advance to the National Semifinal Round at St. Olaf College.

SEMIFINAL AND FINAL ROUNDS

June 27–28, 2019, as part of the NATS Summer Workshop at St. Olaf College in Northfield, Minnesota

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

ELIGIBILITY

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

Audition Categories

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



1944–2019
75 YEARS

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

Exploring Chapter and Regional CCM Student Auditions: Part 1

A sample adjudication rubric for pop/rock/jazz singing

*"Just look around at the world we're inheriting
and think of the one we'll create...
And it just so happens that we just might win,
so whatever happens, let's begin!"*
— "Watch What Happens" from Disney's *Newsies*

As NATS celebrates 75 years and looks to growing and meeting the challenges of our increasingly diverse singing world, there are some exciting things happening at the grassroots level. NATS has always given chapters and regions flexibility to tailor workshops, events, and student auditions to meet the needs of the local membership. For many chapters, this means incorporating more non-classical events and resources for teachers and students. At the national level, NATS leaders and task forces have spent years to codify nationally accepted student adjudication rubrics for Classical Categories and Music Theater Categories. The Classical and Music Theater judging criteria is now consistent from chapter to region and the new National Student Auditions. Since there are currently no nationally accepted adjudications guidelines for CCM* Student Auditions, a group of independent teachers from the Cal-West Region recently drafted a CCM Adjudications Rubric that was premiered at the Cal-West Student Auditions. This is a "working document," meaning that any NATS chapter or region may adopt this template or create their own to fit their chapter's needs. **(See next page or [CLICK HERE to view online.](#))**

Cal-West Governor, Ruth Ellis began offering the CCM divisions three years ago, when she was Cal-West Auditions Chair, to include pop/rock/jazz etc. repertoire. "I also encouraged my local chapter to do the same and they have been offering CCM auditions for two years. They were surprised at how many students auditioned," says Ellis, "But I wasn't surprised! My feeling is that since NATS is open to all kinds of teachers, the auditions need to be open to all of their students."

At the 2018 West Central Region leadership summit, members discussed CCM and the need for education for better adjudicating in this diverse category. Michelle Markwart Deveaux recalls that "We were very concerned that if we were offering CCM as a category, we really needed a clear understanding for both students and adjudicators, since we

wanted to honor those who sing pop/rock/jazz/etc. My chapter (California Chapter) has been offering CCM as a category for four years, but some other chapters have not even added Music Theater to their Classical student auditions. Our belief was that a rubric would empower chapters to add this much-loved category of singing."

*"It sure is a wonderful example of great
members collaborating on behalf of
advancing and expanding student auditions
that represent who we are teaching in our
studios and today's singers."*

— NATS President Karen Brunssen

Ruth Ellis and Cindy Dewey encouraged Michelle to draft a CCM rubric, using the NATS MT (Music Theater) Rubric as a template. Michelle sent her first "very rough" draft to Wendy Jones, a North Carolina NATS independent teacher who has also been working on a CCM Rubric for her chapter. The North Carolina CCM rubric includes representative sound samples and will hopefully be utilized in 2019. For the Cal-West rubric, "Wendy added her dreams and wants, then we wrestled together with what we thought would actually be doable in the NATS context. We were making some huge asks of ourselves at the beginning!

(Cal-West Region Audition Rubric appears on next two pages.)

cont.: Exploring Chapter and Regional CCM Student Auditions: Part 1



2019 Cal-West Region NATS Audition Rubric CCM (Contemporary Commercial Music) Categories

As adjudicators hear singers, they should compare the singer's performance against the general standard for the category they are adjudicating.

STANDARD	Lowest 70-79	Average 80-89	Best 90-100
<p>No sound is off limits, but all sounds are purposeful and intentional, and as vocally efficient as possible. Painful sounding sounds are produced in a vocally efficient way.</p> <p>Belt: This high-energy sound is often described as “called,” or “brassy,” an outgrowth of mix. While it must be possible to be vibrant in a belt, vibrato is a stylistic choice.</p> <p>Mix: This sound is often described as “speech-like,” and may be light or heavy based on the needs of the selection. This sound is clearly distinguishable from typical classical timbre.</p> <p>Legit: This sound is often described as “lyrical,” “sweet,” and “round,” employing similarities to classical singing, but able to move easily to “mix” as needed.</p>			
<p>Tone: Singer shows mastery of vocal technique and every stylistic choice, regardless of registration. Tone is unique to the singer and does not carbon copy previous recordings whenever possible. Singer shows mastery of stylistic choices including but not limited to vocal fry, aspirated (breathy) tone, yodel, “twang”, registration flips, runs and riffs, growl, scream.</p>	<p>The singer shows little mastery of the vocal technique required for their chosen selections (belt, mix, and/or legit, and additional stylings), makes few appropriate choices in keeping with the style.</p> <p>Stylings happen thoughtlessly, not by choice or control.</p>	<p>The singer shows some mastery of the vocal technique required for their chosen selections (belt, mix, and/or legit, additional stylings), and makes some appropriate choices in keeping with the style.</p>	<p>The singer shows full mastery of the vocal technique required for their chosen selections (belt, mix, and/or legit, additional stylings), and makes appropriate choices in keeping with the style for all selections.</p>
<p>Breathing/Alignment: Inhalation is easy, efficient and sufficient to the task. Exhalation provides the appropriate stability, support, and vocal energy for the selections. The alignment assists in the engagement of the chosen tone and is appropriate for the selections. The body moves freely and is not locked into one position.</p>	<p>Inhalation is often unintentionally noisy or insufficient. Exhalation does not provide stability, and the singer tenses or collapses body. Phrasing is not purposeful, and extra breaths are taken because of lack of air rather than artistic choice.</p>	<p>Inhalation is mostly easy and sufficient. Exhalation provides what is needed for the artistic choices in terms of stability, and the singer does not tense or collapse in the body. Phrasing is mostly purposeful, and most breaths are taken from artistic choice.</p>	<p>Inhalation is easy and sufficient. Exhalation provides what is needed for the artistic choices in terms of stability, and the singer does not tense or collapse in the body. Phrasing is always purposeful and use of breath always reads as an artistic choice.</p>

cont.: Exploring Chapter and Regional CCM Student Auditions: Part 1

STANDARD	Lowest 70-79	Average 80-89	Best 90-100
Language/Diction: The text is sung with accurate pronunciation and effective articulation in the style or vernacular appropriate to the selection or song/genre style. The singer displays thorough understanding and communication of the lyric. For example: 1) The hard dental /t/ is not generally appropriate in most CCM styles. 2) Placement of diphthongs do not generally mirror that of Classical style.	The text is pronounced inaccurately or with articulation inappropriate to the selection. The singer communicates little of the meaning of the lyric. The singer shows little understanding of how pronunciation is commonly understood in the genre.	The text is pronounced accurately or with articulation appropriate to the selection most of the time. The singer communicates of the meaning of the lyric most of the time. The singer shows understanding of how pronunciation is commonly understood in the genre, but inconsistencies are present.	The text is pronounced accurately or with articulation appropriate to the selection. The singer communicates of the meaning of the lyric effectively. The singer shows understanding of how pronunciation is commonly understood in the genre.
Musicianship: Pitches and rhythms are purposeful. Performance is easily sung from memory. Vocalist demonstrates thoughtful and appropriate use of the microphone. Vocalist has chosen a key that allows the song(s) to be sung and interpreted in the appropriate style while maximizing communication of the text.	Singing is out of tune. Pitches and rhythms are not tastefully personalized. Attention to chart lacks understanding. The style requires further study. Memorization is incomplete.	Singing is mostly in tune, as appropriate to the style. Pitches and rhythms are tastefully personalized most of the time. Essential stylistic markings in the music are observed, and style presented is predominantly idiomatic. Memorization is natural and complete with few errors.	Singing in tune, as appropriate to the style. Pitches and rhythms are tastefully personalized. Essential stylistic markings in the music are observed, and style presented is consistently idiomatic. Memorization is natural and complete with no errors.
Artistry/Expression: The physical life, musicality, and vocalism of the singer fully express the music and story, engage the listeners in a fulfilling aesthetic experience, and are genuine and integral to the selection. Choices and stylings show us the singer's personality and they are engaged directly with their audience. Singer "makes the song their own." Riffs/Runs/Scat: Are within the musical structure of the song and are appropriate to the era/genre.	The singer copies available recordings and makes few individualized choices for the selections. The singer lacks confidence and personal connection to the selections. The physical life, musical and vocal choices made by the singer often do not communicate the intentions of the genre or lyric, and do not engage the listeners in the entire set list.	The singer makes individualized choices for the selections most of the time. The singer shows confidence and personal connection to the selections most of the time The physical life, musical and vocal choices made by the singer communicate the intentions of the genre or lyric, and they engage the listeners in the entire set list, most of the time.	The singer makes individualized choices for the selections. The singer shows confidence and personal connection to the selections. The physical life, musical and vocal choices made by the singer communicate the intentions of the genre or lyric, and they engage the listeners in the entire set list.
Ensemble: COMMENT ONLY The singer and band/ensemble /pianist are well rehearsed and coordinate their efforts toward the same artistic goals in the performance.	The singer and band are not synchronized, or do not seem aware of each other. The artistic goals of the performance were unclear.	The singer is aware of the band most of the time and efforts mostly are coordinated toward the same artistic goals in the performance.	The singer is completely aware of the band and all performers are fully coordinated in their efforts toward the same artistic goals throughout the entire performance.

cont.: Exploring Chapter and Regional CCM Student Auditions: Part 1

We even talked through creating a separate rubric just for jazz, metal, and others! It was really tough to lump it all together and figure out language that would honor all the subgenres of pop/rock/jazz/etc.," says Michelle Markwart Deveau.

Ruth Ellis says, "As the time for our student auditions approached, Rachel Velarde, Nichole Jensen and I added our thoughts about what should and shouldn't be included and Rachel formatted the document to match the national documents." Michelle Markwart Deveau admits that "This is by no means my dream rubric, but it will help teachers and student, many of whom may not understand what pop/rock/jazz/etc. is in terms of real-life experiences or in the context of NATS. What I'm most proud of is getting it done and having it used on the regional level—to begin a national conversation

to help us become better equipped to support genres and technical skills of singing in the most authentic way possible to set singers up for success."

Watch what happens!

**CCM is the current NATS accepted term for "Contemporary Commercial Music" which was coined decades ago by NATS members Edrie Means Weekly and Jeanette LoVetri.*

Coming up in the Fall 2019 InterNos:

Exploring Chapter and Regional CCM Student Auditions: Part 2

How to get your chapter started with a pop/rock/jazz checklist and resource guide.



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

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

The mission of Vocapedia is to present resources relevant to:

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

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

All are welcome who wish to enhance their understanding of the human voice and singing in all its forms.



Visit and tell others about
vocapedia.info today!

NATSAA|2020

46th NATS Artist Awards Competition for Singers



1944-2019
75 YEARS

**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.



HAL • LEONARD[®]
CORPORATION



ELIGIBILITY:

- Age 21-35 on September 9, 2019
- Must be a member of NATS (Full or Associate, in good standing)
OR coached by a current NATS member throughout the
previous year (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 2020 NATS National Conference in Knoxville, TN

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 9, 2019

REGIONAL AUDITIONS: September – November 2019
Regional Schedule TBA

NATIONAL SEMIFINALS AND FINALS:
January 10-12, 2020 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 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 2020

1ST PRIZE:
\$5,000

PLUS a concert at the 2020 NATS National Conference in Knoxville, TN, \$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, 2019 Application Deadline

PRELIMINARY ROUNDS

New York Auditions – October 5 & 6, 2019, at NYU

**Online Auditions – Video submission
deadline is October 15, 2019.**

Application must be submitted by September 15.

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

SEMIFINAL AND FINAL ROUNDS

January 10-12, 2020, in New York City

(as part of the NATS Winter Workshop)

ELIGIBILITY

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

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, 2019
www.NATS.org



75
YEARS

1944-2019



HAL•LEONARD®


The Roosevelt Hotel
NEW YORK CITY



NYU | STEINHARDT

nats
FOUNDATION



What We're Talking About: Social Media Groups—Do I Go or Do I Stay? The 12 Groups Rule

by Independent Voices Associate Editor Cynthia Vaughn

Social media groups for voice teachers are a blessing and a curse. On one hand, closed voice teacher groups allow a mostly open forum for a wide variety of voice-related topics. Popular posts and discussions include repertoire, technique, voice science, cross-training for classical and contemporary styles, business, and marketing. On the down side, moderators have the arduous task of setting the tone and level of civility and policing disruptive behavior. Some discussion groups set clear expectation for professional and respectful discourse and monitor discussion threads, while others are a bit like the wild, wild west where anything goes. As a general rule, the larger a closed group grows, the more unwieldy it may become. There is a false sense of security that what is posted in a closed forum stays in the forum, however in a forum of 1000+ members, it's safest to assume that anything you post can and will be used against you. That said,

if you choose your discussion threads wisely and walk away from those that bait readers into pointless arguments, you can find helpful information and like minds in nearly any forum. The best groups are collaborative and

intergenerational hives where experienced voice teachers and new voice teachers can learn from each other.

NATS member and author D. Brian Lee recently wrote a blog post on non-toxic Facebook groups for teachers. ([CLICK HERE](#) to view). He writes, "If a group feels bad, I chuck it. I also have a strict "12 groups" rule for Facebook. I belong to 12 groups there, and if I join a new one, I leave an old one. I tend towards distraction and social media addiction like the next guy, and I have to impose some limits on myself."

You may have to try several groups before you find your tribe. It's also healthy to disappear from social media and forums and return when you are ready, or not. If you are a "newbie" to a forum, read the room before you post and use the search function to find topics

that may have already been discussed and discussed and discussed. Do not ask people to share or send you pdfs of songs or scores. That violates copyright law and undermines authors and publishers. And for heaven's sake, don't ask how much people charge for lessons or what the going rate is. It may sound innocuous, but it's called price-fixing and it's illegal. (Official NATS forums will delete any posts about pricing.)

Here are some voice teacher groups to check out on Facebook:

- [NATS CHATS for Voice Teachers](#) (public forum for members and non-members)
- [The Studio Challenge](#) (music school owners)
- [Voice Teachers for Young Singers](#)
- [Professional Voice Teachers \(PVT\)](#) (9,500+ members)
- [The New Forum for Professional Voice Teachers](#) (splinter group from PVT)
- [The Voice Forum](#) (well-moderated, focus on vocal health)
- [Voice Geek Group](#) (voice science and mentoring)
- [The Vocal Instrument 101](#) (basic pedagogy)
- [The SpeakEasy Cooperative](#) (co-working mentoring group via subscription)

Most voice teacher discussions take place behind the closed doors and inner sanctum of private online groups. Recently, however, I shared a public comment in a thread by NATS member Shannon Coates that sparked tiny fires across the voice teacher community—in a good way! ([CLICK HERE](#) to view original post.) There were dozens of thoughtful and respectful comments on Shannon's original comment and nearly 150 comments on my shared post, followed by several other voice colleagues sharing my post and receiving dozens of comments on their own posts. I was surprised and delighted to see comments from voice teachers across the country, local voice students, and "Muggles" who know nothing about the magic of Voice World! ("Uhm, what's CCM?")

Brian Lee admits that in even the best forums there is "plenty of posing, hypersensitivity, insensitivity, grandstanding, one-upmanship, condescension, and stupidity. But I guess I'm a salvager. I like finding good things in unexpected places. I take the good, forget the bad. Now if you're really smart and strong, you won't be on Facebook at all because it's a silly time-suck, but in a profession where there is so little collaboration and opportunity for real-time mingling, I have connected to some smart and good people in these groups."



Studio Management: Drop-in Lesson Sharing for Cancellations

by Independent Voices Associate Editor Cynthia Vaughn

One of the biggest challenges for independent studio teachers, especially during cold and flu season, is how to avoid cancellations while keeping sickness out of your studio. My studio has a “No Make-Up” policy ([CLICK HERE](#) to view) and tuition is pre-paid by the semester. A few years ago, I came up with an idea that works well for my studio, which mostly caters to weekly lessons for high school and recreational adult students. Quite simply, if a student must cancel a lesson with less than 24 hours’ notice, due to illness or any reason, they can “share” their lesson time with a sibling, friend, or parent. “No registration needed. No previous experience needed.”

In the past, a student who was sick might opt to come to their lesson anyway since they had already paid, bringing their germs with them! Or they might cancel, but feel resentful that the studio couldn’t/ wouldn’t reschedule for illness or a trip to Disneyland. It might seem callous, but it’s just business. I teach three days a week at my multi-teacher studio and I limit my personal teaching



Sick?

If you have to cancel your lesson with less than 24 hours notice, you can

SHARE YOUR LESSON with a family member or friend.

(No registration or previous experience needed.)

scheduling to about 30 weekly half-hour lessons. If I offered a “makeup” for every student who was sick or out of town or had a tech rehearsal for the high school play, then I’d become resentful and, most likely, broke. However, allowing a student to share their pre-paid scheduled lesson time that week with a friend or family member encourages a client to choose generosity over discontent.

The truth is, that most voice professionals, can and do teach singers of all levels. Lesson-sharing would be trickier for my instrumental colleagues, because the substitute student would need to own an instrument and have some background

SHARING YOUR LESSON

If you must cancel your lesson same day or short notice due to illness or unexpected events, did you know that you can SHARE your lesson time with a friend or family member? No registration or previous experience is needed. This is a great way to show someone what happens in a typical music lesson or to ask questions about music.

Lesson Sharing example taken from Cynthia Vaughn’s studio policy

and previous training. However, we as voice teachers are well-equipped to offer a one-off voice lesson to an absolute beginner or a more advanced singer who needs help with a specific technical challenge, repertoire selection, or an audition coaching.

During a typical twelve-week semester, I might have five or six students who take advantage of the option to share a lesson. Most commonly, the substitute student is a sibling who is not already taking singing lessons. Sometimes, a friend of a teen student tries out a voice lesson and likes it and ends up registering for regular lessons. A parent may use the lesson time in person or via phone or FaceTime for a parent-teacher conference or to discuss college options. Usually, but not always,

“In the past, a student who was sick might opt to come to their lesson anyway since they had already paid, bringing their germs with them!”

a student will notify me if someone else is taking their lesson time. The funniest story was when a man hesitantly walked in at his daughter’s lesson time and said, “Uh...hi? My wife texted me and told me to come here at this time, but I don’t know why I’m here.” I laughed and explained the lesson-sharing policy and said he could sing for me. “Uh, no. I’m not doing that.” So, we chatted about his daughter and her performing, and then he revealed that he used to sing in a rock band “back in the day.” We talked about his favorite bands and he ended up spontaneously singing one of his favorite classic rock songs for me. “I forgot how much fun this is!”

National Association of Teachers of Singing

56th National Conference

CALL FOR PRESENTATIONS

NATS members and friends are invited to submit proposals for special sessions to be presented at the **56th NATS National Conference in Knoxville, Tennessee, June 26-30, 2020**. Preference will be given to proposals with two or more presenters. Proposals related to the following topics are particularly encouraged:

- Collaborative Piano
- Mini-recitals with an Emphasis on 21st Century Music
- Opera and Music Theater Repertoire and Techniques
- Singing and Community/Social Impact
- Vocal Education for All
- Voice Pedagogy and Techniques 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/Knoxville2020***

DEADLINE: JUNE 1, 2019



CALL FOR POSTER PAPERS

DEADLINE:
Dec. 1, 2019

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 56th National Conference in Knoxville, TN, (June 26-30, 2020). 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 nats.org/knoxville2020 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

56TH NATIONAL CONFERENCE

JUNE 26-30, 2020 • Knoxville

THE VOICE TEACHER'S COOKBOOK

Creative Recipes for Teachers of Singing

57 experts – including many NATS members – have contributed to an amazing collection of quick-to-read, yet deeply insightful strategies. Royalties from book sales are being donated to National Association of Teachers of Singing. Royalty donations to NATS are close to \$1,500 to date – Thank you, contributing authors and readers!

Experts from across the country working as professors, studio teachers, professional singers, choral directors, composers, vocologists, and speech-language pathologists have all contributed to this amazing collection. Compiled and edited by Brian Winnie, *The Voice Teacher's Cookbook* is like finding expert trade secrets all placed in one easy source. With outstanding records of performance, workshop clinics, recordings, research, composition, leadership, and teaching, the authors provide their favorite "recipes" that will expand your current knowledge and inspire all levels of voice teachers and singers.

Here is a baker's dozen of the recipes you'll discover inside:

Deke Sharon, Founder, Contemporary A Cappella Society
Soup to Nuts: Using Your Voice as Many Different Sounds

Robert Edwin, Member, American Academy of Teachers of Singing
Vocal Animal Crackers

Marci Rosenberg, University of Michigan Vocal Health Center
Staple Pantry Ingredients: Applying Exercise Physiology Principles When Training the Vocal Athlete

Matthew Edwards, Associate Professor, Shenandoah Conservatory
Icing the Song: Onsets and Releases in Rock Singing

Matthew Hoch, Associate Professor, Auburn University
Ingredients for Good Choral Singing (as opposed to Solo Singing)

Kathryn Green, Professor of Voice, Shenandoah Conservatory
Cross Training Ingredients for the Female Belt and Classical Voice

Craig Hella Johnson, Artist in Residence, Texas State University
Becoming a Master Chef: The Professional Choral Singer

Kenneth Bozeman, Professor, Lawrence University
Inspired Inhalations!

Lisa Popeil, Creator, Voiceworks Method
Baking a Great Belting Sound

Kimberly Steinhauer, President/Founding Partner, Estill Voice International
Everything is a Mix: It Depends on your Recipe!

Kat Reinhert, Head of Contemporary Voice, University of Miami
Original Recipes: Application of Vocal Technique to Address Artistic Choices in Original Music

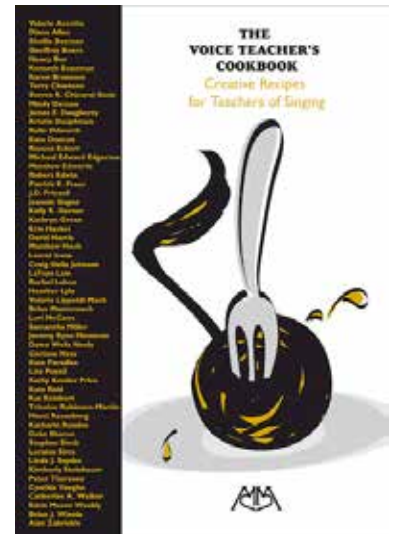
Loraine Sims, Associate Professor, Louisiana State University
Transgender Singers Tetrizzini and/or Outside-the-Gender-Binary Bienville

Jeannie Gagné, Voice Professor, Berkley College of Music
Cookin' with Gas: Breathing Facts, Best Practices, and Helpful Imagery

ORDER NOW at
HalLeonard.com

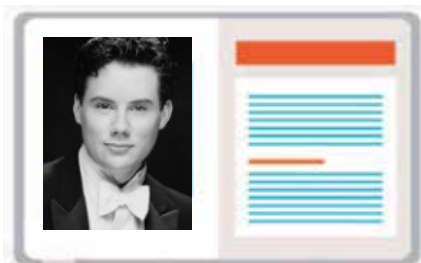
\$24.95

Published by Meredith Music,
distributed by Hal Leonard



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 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). From the Member Home Page 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.

NOTE TO SELF: UPDATE HEADSHOT!

[Check out our user guide](#) for updating and listing your online profiles. You can also call the NATS National Office at 904-992-9101 for assistance.

“The Lighter Side”

2019 NATS Winter Workshop Review

by Kristine Hurst-Wajszczuk, Vice President for Workshops

The latest NATS Winter Workshop wrapped up in beautiful West Palm Beach, Florida, a week ago as of this writing. Our local coordinator, Lloyd Mims, welcomed us warmly and we truly enjoyed our venue. The recital hall at Palm Beach Atlantic University was stunning. Local pianist Bob Sharon played everything put in front of him with ease, and even provided a “how to take care of your accompanist” guide to take with us. Frank Ragsdale started the workshop with two fabulous sessions, one geared toward finding music theater repertoire for the crossover singer (including online resources), and one session geared toward coaching it. Helen Tintes-Schuermann led us through the operetta repertoire, and gave a wonderful master class on the subject.

Our second day began with returning NATS clinician, dancer-turned-osteopath Jennie Morton. Her sessions on the workings of the body as applied to performing artists were packed with information and enthusiastically received. She topped off her presentations with a fantastic master class. Long time European residents and former faculty members at the Vienna Conservatory

Michael Pinkerton gave several sessions both singly and jointly. Mock auditions, both with opera and music theater needs in Europe mind, were balanced with an informative session on how to study, work, and live in Europe



Clinician, dancer-turned-osteopath Jennie Morton (right) led sessions on the workings of the body as applied to performers.

Janelle DeStefano offered a master class and lecture on Zarzuela.



Frank Ragsdale (left) presented music theater repertoire and coaching sessions.



as a young singer. The weekend concluded with a brief history of the zarzuela with Janelle DeStefano, who also sang gorgeously in one of the master classes. Her own master class on the zarzuela



NATS International member Andrea Vitfer from São Paulo (left) with NATS President Karen Brunssen

repertoire opened our ears to diction nuances as well as stylistic and expressive norms in the genre.

Throughout the workshop, NATS Executive Director Allen Henderson and NATS President Karen Brunssen were present, offering assistance when needed and getting to know the people who attended. Regional Governor Marcia Porter was also on hand, helping at the registration table and offering a welcome from the region. It was great to have them all with us.

Registrants were served by a trolley that ran from the hotel to the venue, courtesy of the fabulous Deborah Guess in the NATS National Office. As always, I am deeply grateful to Deborah, Margie, Tina, Paul, and Allen in the national office, without whom none of this would be possible. Connie and Tripper from EGAMI video recorded all of the sessions with their usual expertise and ease, along with the staff at PBAU, who were also very helpful. Recordings of the sessions will be available for those who were unable to attend. It takes many hands to make this workshop happen, and I’m grateful to each and every one of them for their help as well as their kindness. It is truly a bunch of terrific people! I offer them another hearty thanks for their team spirit.

Video Sessions Available Online and on DVD. See Next Pages.

Helen Tintes-Schuermann presented a “Viennese & German Operetta” overview and master class.





Watch the 2018 Conference Sessions NOW on 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, and easy, mobile-friendly navigation.

55TH NATS NATIONAL CONFERENCE

Pick 10 Package

Gain access to 10 sessions of your choice for a full calendar year.

\$79 for NATS Members **discount applied at checkout*

\$99 for Non-Members

Pick 20 Package

More Sessions, More Savings!

Gain access to 20 sessions of your choice for a full calendar year.

\$139 for NATS Members **discount applied at checkout*

\$169 for Non-Members

Limited time offer. Email multiviewmediasupport@multiview.com for member access.

NEW ON THE LIVE LEARNING CENTER

Sessions from the
2019 NATS Winter Workshop
Featuring operetta, music theater, zarzuela,
auditioning, and more.

Email multiviewmediasupport@multiview.com
for assistance.

Visit the URL below to access the NATS Live Learning Center
nats.sclivelearningcenter.com



2019 Winter Workshop

West Palm Beach

CD and DVD ORDER FORM



The following sessions are available on CD and DVD from EGAMI A/V.
25% discount for any full set order.

Individual session CDs are \$22.00 (two CD sets) (S/H included). DVDs are \$25.00 each (S/H included).

Thursday, January 3

DVD CD

- ___ 1. Musical Theater Repertoire
for the Crossover
Student -
Frank Ragsdale
- ___ 2. Crossover Master Class -
Frank Ragsdale
- ___ 3. German Operetta:
An Overview -
Helen Tintes-
Schuermann
- ___ 4. German Operetta master
Class -
Helen Tintes-
Schuermann

Friday, January 4

DVD CD

- ___ 5. Voice & Movement
Technique Integration -
Triple Threat
or Double Trouble? -
Jennie Morton
- ___ 6. The Anatomy of
Performance -
Jennie Morton
- ___ 7. Opera Meets Music
Theater -
Michael Pinkerton
and Carolyn Hague
- ___ 8. Audition Techniques &
Mock Audition -
Michael Pinkerton

Saturday, January 5

DVD CD

- ___ 9. Study & Apprenticeship in
Europe -
Michael Pinkerton
and Carolyn Hague
- ___ 10. Spanish Crossover:
Zarzuela -
Janelle DeStefano
- ___ 11. *Zarzuela* Master Class -
Janelle DeStefano

Name _____ Daytime Phone # _____

Address _____ City _____ St _____ Zip _____

Pay By: MC Visa AmEx Discover Cash Check (# _____) (circle one) Email _____

(For mail-in orders only)

Card # _____ Exp _____

AmEx 4-Digit Verification Code _____ MC/Visa/Disc 3-Digit Verification Code _____

Billing address (for credit card purchases) Street _____ ZIP _____

Signature _____

of double CDs _____ x \$22.00 (taxes & s/h included)

of DVDs _____ x \$25.00 (taxes & s/h included)

SUBTOTAL _____

15% of subtotal surcharge for
International orders _____

TOTAL

\$

EGAMI A/V

5664 Rockport Lane
Fort Worth, TX 76137
(817) 577-2564

FAX (817) 485-7816

EMAIL: EGAMITAPES@AOL.COM

ALLOW 3-4 WEEKS FOR DELIVERY

NATS Announces Participants in 2019 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 [2019 NATS Intern Program](#), a 10-day forum that pairs experienced and recognized master teachers with talented early career members of NATS. The Class of 2019 NATS Interns includes 12 voice teachers and three collaborative pianists.

"As NATS celebrates its 75th Anniversary, the 2019 Intern Program continues as our highest level 'immersion' offering in our association's long tradition of mentorship and goals of providing professional development opportunities for its members," said Linda Snyder, director of the 2019 NATS Intern Program and immediate past president of NATS. This year's class includes

NATS 2019 Collaborative Piano Interns



Allan Armstrong



J. Bradley Baker



Michael Womack

teachers who teach in university settings as well as those who operate independent studios. "Members of the 2019 Class have also taught in diverse locations such as community music schools, churches and summer workshop programs, and with a varied repertoire ranging from opera/music theatre to gospel and pop," said Snyder. Applicants were chosen following an extensive international search. Snyder noted, "The selection committee was highly impressed as it carefully considered the second highest number of applications in the 28-year history of this prestigious program. The future of our profession is in good hands!"

NATS Intern Program Class of 2019: Collaborative Piano

Allan Armstrong – Bloomington, IN

J. Bradley Baker – Hillsboro, KS

Michael Womack – Magnolia, AR

Voice

Marquese Carter – Statesboro, GA

Jean Bernard Cerin – Lincoln University, PA

Bryan DeSilva – East Boston, MA

Andrew Garland – Boulder, CO

Kerry A. Ginger – Durango, CO

Suna Gunther – Albany, NY

Errik M. Hood – Logan, UT

Seth Keeton – Salt Lake City, UT

David Kirkwood – Houston, TX

Rhea Olivaccé – Portage, MI

Christopher Reames – Cookeville, TN

Melissa Treinkman – Venice, CA

NATS 2019 Voice Interns



Marquese Carter



Jean Bernard Cerin



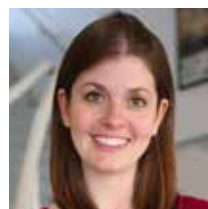
Bryan DeSilva



Andrew Garland



Kerry A. Ginger



Suna Gunther



Errik M. Hood



Seth Keeton



David Kirkwood



Rhea Olivaccé



Christopher Reames



Melissa Treinkman

This year's voice interns will work with master teachers Lynn Holding (University of Southern California), Mary Henderson-Stucky (independent studio, and University of Cincinnati College-Conservatory of Music), Dan Johnson-Wilmot (Viterbo University), and Kevin Wilson (Boston Conservatory at Berklee). The collaborative piano interns will work with master teacher J.J. Penna (Westminster Choir College of Rider University/The Juilliard School).

The program will be held at the New England Conservatory of Music (NEC) in Boston, MA, June 3-13. Serving as on-site coordinator is Ian Howell, a member of the voice faculty at the New England Conservatory since 2014. Tana Field (Murray State University) serves as vocal literature liaison. "We are looking forward to experiencing NEC and its new residence hall, centered in the city's most wonderful arts neighborhood," said Snyder.

Over the years, NATS Interns have maintained close professional bonds. At the biennial NATS National Conference, all those who have participated in past Intern Programs 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.

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.

The NATS Intern Program is held annually. Application materials for the 2020 Program will be available in late summer 2019. 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 Intern Program, please contact pastpresident@nats.org for details and facility requirements.

Testimonials from Class of 2018 Interns

"Our team environment was so inspiring. We would discuss voice teaching, voice science, and various pedagogical approaches almost nonstop throughout the day - there was just so much laughter, storytelling, and incredibly interesting material to get through! All of the master teachers were incredibly generous with their free time, whether it was giving one-on-lessons, hosting extra info sessions, or chatting through mealtimes."

— Catherine Compton, Brownsville, TX

"I am eternally grateful and extremely proud of having had the opportunity to participate in the NATS Intern Program. I am continually amazed by the wonderful opportunities the NATS organization provides for all teachers to continue to grow and develop, but especially for early career teachers. The Intern Program was informative and affirming, thanks to the fantastic group of master teachers."

— Mark Kano, Louisville, KY

"The literature/publication was very interesting – I enjoyed seeing the new materials available. I LOVED all of the teacher's sessions. Seeing what each master teacher brings to their craft was very valuable."

— Todd Wedge, Atlanta, GA



chat

Presented by Inside View Press

Join our live, real-time discussions
for voice teachers and singers.

Hosted by Kari Ragan

Mark your calendar for our
upcoming sessions:

Sunday, March 10

"The Special Psychoacoustics of the Singing Voice"
with Ian Howell

Sunday, April 14

"The more things change, the more they stay the same:
some thoughts on the current state of pedagogic practice"
with Scott McCoy

Sunday, May 5

"A conversation with Stephanie Blythe
and Christine Brewer"

Co-sponsored by The Voice Foundation



The NATS Chat season finale on May 5 features Stephanie Blythe (right) and Christine Brewer. (photo by Robert Levy)

6 pm PT, 7 pm MT,

8 pm CT, 9 pm ET

Sign up here. It's free!

nats.org/nats-chat

Philip Lasser named first place winner of 2019 NATS Art Song Composition Award

Composer **Philip Lasser** has won First Prize in the National Association of Teachers of Singing 2019 Art Song Composition Award for his composition "Elemental Earth." The work is a cycle of songs for voice and piano on poems by Robert Frost.

Lasser's winning work will be performed at the 56th NATS National Conference in June 2020 in Knoxville, TN. The work will



Philip Lasser

also be programmed on a future concert by the Cincinnati Song Initiative as part of its Americana series. "How thrilling it is to have received word that my song cycle 'Elemental Earth' was selected to be the first prize winner in the NATS Art Song Competition," said Lasser. "It is both deeply meaningful and indeed an honor for me as a composer that the work was chosen. Art Song has always held a special place in my life. I began composing very young by writing songs for my mother who would sing them on her recitals along side standard repertoire. I have always felt that my heart is most open when writing song and I am excited to share

this cycle with lovers and teachers of the vocal repertoire."



Zachary Wadsworth

Second place was awarded to **Zachary Wadsworth** for his composition "Parlo(u)r Songs," written for tenor and piano. "I'm very grateful for this award. While I was writing my 'Parlo(u)r Songs,' I was thinking of my grandfather, who sang songs like these on the radio some 90 years ago. Though this cycle is about nostalgia and loss, it's also about the sweetness and optimism of American song," said Wadsworth. The song cycle was commissioned by the New American Voices Project at Sam Houston State University, Tony Boutté, artistic director.

Serving as preliminary judges were composer Juliana Hall, pianist Donna Loewy, and singer Hope Hudson. The preliminary judges chose 11 finalists. Composer Benjamin C.S. Boyle served as finalist judge and chose the first and second place winners. There were 59 submissions accepted into the 2019 competition.

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 David Conte, Robert Patterson, Melissa Dunphy, David Sisco, Matt Boehler, and Benjamin C.S. Boyle.

Cash prizes generously sponsored by American composer Lori Laitman include a \$2,000 First Prize and a \$1,000 Second Prize, along with a two-year paid NATS membership. The first-place winning composition is performed at the NATS National Conference and by the Cincinnati Song Initiative. The competition is open to any composer, professional or student, whose submitted work meets the prescribed requirements.

Applications will be accepted beginning June 1, 2019, for the 2020 Art Song Composition Award with a submission deadline of December 1, 2019. The NATS Art Song Composition Award program is led by Carol Mikkelsen, coordinator, Lori Laitman, advisor. Information is available at nats.org/art-song-composition.

[READ MORE at NATS.org](http://nats.org)

NATIONAL ASSOCIATION OF TEACHERS OF SINGING 2019 ART SONG COMPOSITION AWARD

First Place Winner: Philip Lasser – "Elemental Earth"

Second Place Winner: Zachary Wadsworth – "Parlo(u)r Songs"

Finalists:

David Biedenbender – "Shell and Wing"

Anthony Esland – "Scenes from a Wessex Life"

Ben Justis – "Kansas Songs"

David Kirtley – "This Wavy, Clumpy Yard of Mine"

Michael McAndrew – "Of the Element"

Bryan Page – "The Edith Poems"

Jeffrey Ryan – "Miss Carr in Seven Scenes"

Lauren Spavelko – "Baby Book"

Patricia Wallinga – "The Love Song of J. Alfred Prufrock"

[LISTEN TO AUDIO TRACKS ON SOUNDCLOUD.](#)



2020 Art Song Composition Award



1st Place

\$2,000 plus the composer's expenses to the NATS 56th National Conference in Knoxville, Tennessee, June 26-30, 2020, where the premiere 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 THROUGH THE COOPERATION OF SINGER AND COMPOSER

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, 2018).

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 June 2019. Application should include:

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

- (2) A digital audio file of composition(s). Recordings may be performance or working quality, but must be with voice and piano.

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

**APPLY ONLINE AT NATS.ORG
BEGINNING IN JUNE 2019.**

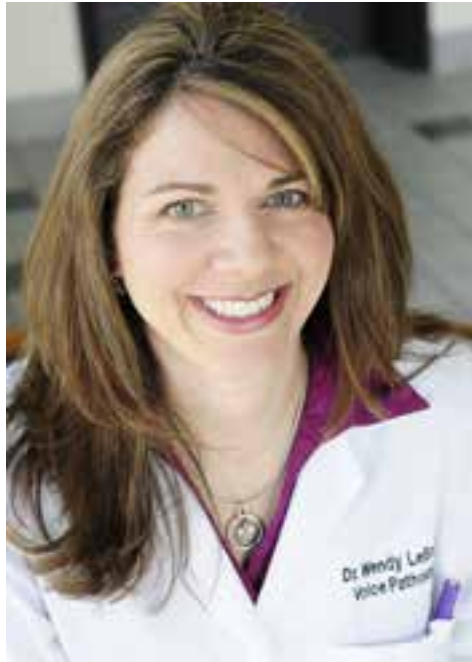
View past performances of Art Song Composition
Award winners online at ArtSong.nats.org.

**ENTRIES MUST BE RECEIVED BY:
DECEMBER 1, 2019**

A Voice for Wellness

Vocal health & wellness for your best voice

Check Out the Latest Video 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](#)

Donate to the NSA Award Fund

Sponsor an award at the National Student Auditions

We invite you to share in the pride that we as NATS teachers take in our talented voice students. Contributing to the **[National Student Auditions Award Fund](#)** makes a direct impact in rewarding their accomplishments. No gift is too small to show your support! You may also sponsor an entire prize to be awarded at this year's NSA Final Round on June 28 during the NATS Summer Workshop!

[Donate Online NOW](#)

[Print, Fill Out, and Send Donation Form](#)

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





**Benefits include free *Journal of Singing* digital access and more.
Annual Student Membership is just \$46!**

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.



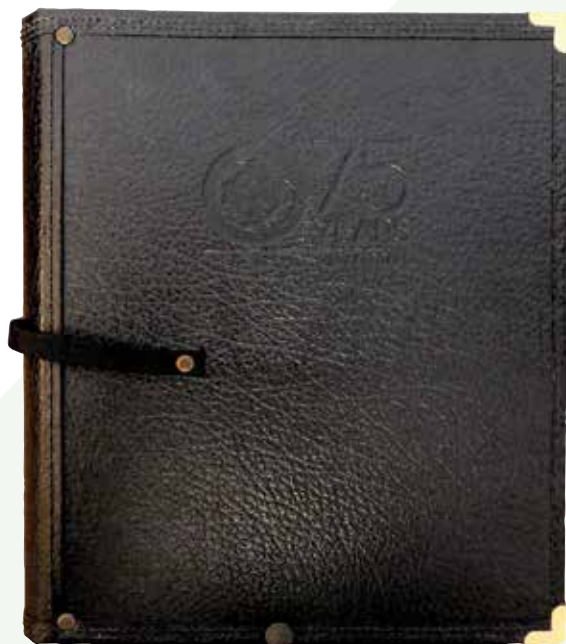
Do You Know About SNATS?

Student NATS (SNATS) Chapters are student organizations that meet, hold events and discussions, participate, practice, and learn more about voice teaching as a profession. Chapters receive the biannual SNATS Newsletter and participate in online SNATS Chats.

If you are interested in establishing a new SNATS Chapter at your school, send an email to Alison Feldt, SNATS Coordinator, at vpoutreach@nats.org. Having a NATS Student Membership is not a requirement for belonging to a Student NATS (SNATS) Chapter.

For more information, log on to nats.org/about_snats.

Order Your NATS 75th Anniversary Music Folder



"NATS 75 Years" blind debossed logo.

Celebrate NATS' 75 years of service to the singing profession with your own commemorative 75th anniversary Music folder. This special edition quality product was created by MusicFolder.com exclusively for NATS members. Order yours today for the special price of \$35 (shipping is included).

This Deluxe Black Folder is renowned as a sturdy, lightweight, comfortable music folder. The versatile music folder is ideal for singers, and both conductors and singers alike love that this folder can open flat. Elegant and durable, its first tactile impressions are of quality and of value that will last.

The folder also comes with a removeable three-ring adapter, which solves the perennial hole-punch/don't hole punch music question.

Price: \$35 – FREE Shipping!

Makes a great gift!
ORDER TODAY at
nats.org/online_store

You can also order your NATS
Commemorative Music Folder
when you renew your 2019
NATS Membership.



Gold foil stamp of the NATS official seal.



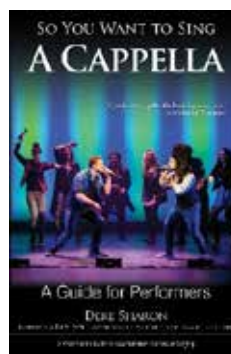
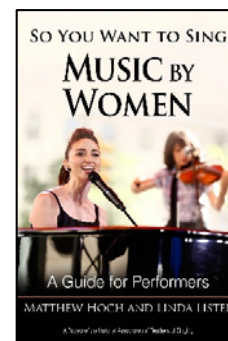
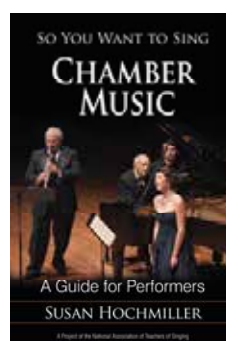
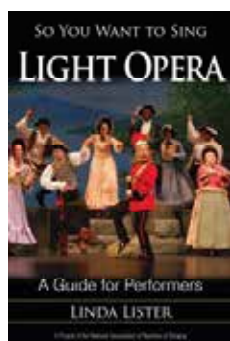
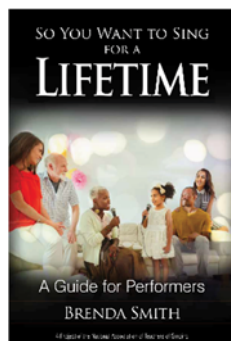
1944 • 2019
75 YEARS

So You Want to Sing

Guides for Performers and Professionals

Executive Editor: Allen Henderson

Series Editor: Matthew Hoch



So You Want to Sing is a series of 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, and 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.



SAVE ON THE WHOLE COLLECTION!

30% OFF EACH BOOK CODE: 7A30AUTHF at

<https://rowman.com/Action/SERIES/RL/SCPWTS> or call toll-free 1-800-462-6420

• Offer expires December 31, 2019 • Prices subject to change without notice • Also available to libraries and retailers through any wholesaler

So You Want to Sing Music Theater
Karen Hall, 2014

So You Want to Sing Folk Music
Valerie Mindel, 2017

So You Want to Sing the Blues
Eli Yamin, 2018

So You Want to Sing Rock 'n' Roll
Matthew Edwards, 2014

So You Want to Sing Barbershop
Diane M. Clark and Billy J. Biffle, 2017

So You Want to Sing Chamber Music
Susan Hochmiller, 2019

So You Want to Sing Jazz
Jan Shapiro, 2015

So You Want to Sing A Cappella
Deke Sharon, 2017

So You Want to Sing Early Music
Martha Elliott, 2019

So You Want to Sing Country
Kelly K. Garner, 2016

So You Want to Sing Light Opera
Linda Lister, 2018

So You Want to Sing Music by Women
Matthew Hoch and Linda Lister, 2019

So You Want to Sing Gospel
Trineice Robinson-Martin, 2016

So You Want to Sing CCM
Matthew Hoch (ed.), 2018

So You Want to Sing World Music
Matthew Hoch (ed.), 2019

So You Want to Sing Sacred Music
Matthew Hoch (ed.), 2016

So You Want to Sing for a Lifetime
Brenda Smith, 2018

So You Want to Sing Spirituals
Randy Jones, 2019

THE VOICE FOUNDATION

48TH ANNUAL SYMPOSIUM: CARE OF THE PROFESSIONAL VOICE



Discounted Registration before April 24th

MAY 29 - JUNE 2, 2019

Philadelphia, PA (215) 735-7999

voicefoundation.org

Special Sessions:

Pitch Accuracy in Singing: What Is It, Where Does It Come From, and What Is It For?

~ Peter Q. Pfordresher, Ph.D.

Biomaterials and Strategies for Permanent Vocal Fold Lamina Propria Repair and Reconstruction

~ Seiji Niimi, M.D., Ph.D.

G. Paul Moore Lecture:

~ Nancy P. Solomon, Ph.D.

Alternative and Complimentary Voice Management

Leaders in Voice Research, Medicine, Science & Education

SPECIAL JOV PRICE FOR NATS MEMBERS!

Journal of Voice, the world's premiere journal for voice medicine and research, therapy and pedagogy, is offering NATS Members a special subscription price. Receive our bi-monthly journal for the all-time low price of \$99/year (regular price \$210). NATS members can contact The Voice Foundation customer service team at journalcustomerservice-usa@elsevier.com or by calling 1-800-654-2452. If calling, select prompt 3 for print journals and then prompt 1. Payment can be made by credit card or check.