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ASSOCIATION NOTES

Let Me Tell You About My Summer

Over the last few weeks the following question has echoed throughout studios across NATSdom, "How was your summer?" As a new school year begins and private studios crank up for fall lessons this question often breaks the ice at each student's first lesson and is an early question among colleagues as they reassemble for another academic year. For many in our profession the summer is a flurry of activity of a different sort: keeping up with our singers in various summer programs, teaching in various settings, travelling, preparing for upcoming engagements, planning new courses, recruiting new students, planning fall concerts, attending professional development events, and singing ourselves. Hopefully we also had some time to rest and enjoy the company of family and good friends along the way.



Allen Henderson,
NATS Executive Director

On a professional level, one of the highlights of my summer, and many other NATS members who joined me, was our time together in Boston at our 53rd National Conference. Over 950 of us gathered for fun, fellowship among colleagues, and professional development. It was truly a great event that could not have happened without the work of our colleagues and national office staff who worked hard to plan and execute. Check out some of the photos on our [Flickr page](#). It was a pleasure to read many comments on the evaluation forms expressing appreciation for the diversity of presenters and the overall high quality of the presentations. We also saw the culmination of several years of work with the very first NATIONAL Student Auditions. This will now be an ANNUAL happening with the 2015 National Student Auditions taking place in Greensboro, NC at our NATS Summer Workshop. We also have a committee working to create and implement unified audition guidelines to facilitate this new format.

One would think that after the conference some down time would be in order, but we have been busy at work finalizing and launching [Vocapedia!](#) If you have not already seen this resource, visit www.vocapedia.info. As we announced at

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inter nos

VOLUME 47, NO. 2

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

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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

We are part of a family. In fact you and your studio are a branch on the family tree that grew from rootstock 70 years ago. Even before that, our legacy started as a subgroup of MTNA (Music Teachers National Association) in 1906. That small group later changed its name to NYSTA (New York Singing Teachers Association). The Los Angeles Guild of Teachers of Singing began in 1922, and the Chicago Council of Teachers in 1930. Finally, in 1944, a small group of voice teachers met at the MTNA conference in Cincinnati and formally organized as the National Association of Teachers of Singing.

When our family started, 100 teachers voted it in to existence. Now, we are 70 times that in number! But in some places and at some times, it may not feel like a very big family, or a very peaceful family. In fact, one of the incentives for founding NATS was to set an ethical standard for a respectable profession, leading to the assumption there were some unethical behaviors going on. But NATS is actually a huge family of generous, caring individuals, extending not just to all corners of North America, but to the whole world. Hundreds of teachers over the decades have contributed to who we are and how we do what we do. And although every family has to work through issues, working through those issues is exactly what makes NATS strong. As author Vivian Greene put it, "Life is not waiting for the storm to pass -- but go out and play in the rain!"

There are some individuals within NATS who have been giants. And the rest of us see further by standing on the shoulders of these giants. For independent teachers, particular recognition should go to Jeannette LoVetri, Robert Edwin, and Jo Estill (deceased). These three giants among independent teachers fought for our profession and fought to gain respect for teaching in all styles. (They also fought a bit among themselves.) Jeannette and Robert still have our backs, and Jo Estill's Voice Training is a strong presence in voice the world over.

A particular gift to independent voice teachers are the collection and publication of songs. Some of the many people who stand out in this capacity within NATS are John Glenn Paton, Joan Boytim, and Louise Lerch. Others have gone further by creating books that address the technique of singing and provide collections of songs, such as Van Christy, Clifton Ware, Meribeth Dayme, and Cynthia Vaughn. And many, many NATS members have written books to help us with everything from training, to auditions, to voice sciences.

Leaders in NATS have been the backbone of enhancing value for independent teachers. Past-Presidents Roy Delp and Scott McCoy, among others, devised and implemented every program targeting independent teachers. And Allen Henderson, our Executive Director, is moving our organization forward more quickly than most of us could have dreamed!

But here's the problem -- nearly all of the NATS board leadership has identified as being college or university affiliated.

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Nancy Bos
Independent Teacher
Associate Editor for *Inter Nos*
nancy@studiobos.com



2015 Membership Renewal Begins Oct.1 at www.NATS.org



Dues season will begin soon, with renewal for 2015 opening on Oct. 1 and continuing through Dec. 31. A \$10 late fee will apply beginning Feb. 1, with any member not yet renewed by March 1 being deactivated from the NATS membership list. A \$20 reactivation fee will apply from March 1-Sept. 30, with a \$50 reactivation fee being assessed from Oct. 1-Dec. 31. The renewal process:

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

Renewing online is simple and easy, and it allows members to check their profile to ensure that all personal information is correct. Need assistance? Call us at 904.992.9101, Monday-Friday 8 a.m. - 5 p.m. Eastern Time.

ARE YOU A LAPSED MEMBER THAT NEEDS TO REACTIVATE?

Any member who fails to renew by March 1, 2015, will be considered lapsed and require reactivation. Lapsed members are eligible to reactivate their membership and do not need to complete a new membership application. A \$20 reactivation fee is required, in addition to full dues for the current year in order to be reinstated (March 1-Sept. 30). A \$50 reactivation fee is assessed, in addition to dues for the coming year, from Oct. 1-Dec. 31. Reinstatement must be completed at nats.org.

Continued: About My Summer

— continued from page 1

the conference this summer and on our website, Vocapedia is envisioned and constructed to be THE trusted resource on singing. With the enormous amount of information on the Internet about singing, both teachers and students can often find inaccurate information when searching the Internet. Every resource that is placed on Vocapedia is reviewed and vetted for accuracy before being added. Most importantly it is a resource built by YOU as you suggest quality resources you use regularly or have created yourselves. Visit this resource, suggest it to your students and colleagues and most of all, click on "suggest a resource" and help us build this repository of trusted resources for our profession.

If you missed our conference in Boston, all is not lost. With the launch of our [NATS Live Learning Center](#), you can purchase access to individual sessions you missed or to the entire conference. We will soon be adding sessions from the Orlando, Salt Lake City, and Nashville conferences as well. This will be another excellent resource for you personally and for your students.

This summer we also launched our new book series [So You Want to Sing](#) in cooperation with Rowman and Littlefield. Karen Hall's book, *So You Want to Sing Music Theater* is now available with Matthew Edwards' *So You Want to Sing Rock 'N' Roll*, available in October and Jan Shapiro's *So You Want to Sing Jazz* available in January. Next year we will publish

Trineice Robinson-Martin's *So You Want to Sing Gospel*, Kelly Garner's *So You Want to Sing Country*, and one other title. With a goal of 9-12 titles in the series, this will be a reference series that you and your students can regularly use in order to expand skills in performing and teaching a variety of genres. Best of all royalties from this series will go to funding research on Contemporary Commercial Music.

All of these efforts are designed to help you improve your skill as a teacher, help your students broaden their skill set, and facilitate and improve your access to information that is relevant to your work. I hope you will avail yourself of these resources.

Lest you think my entire summer was work, work, work, it began by celebrating my daughter's graduation from Barnard College (one down, three to go!); seeing Audra McDonald inhabit Billie Holiday, Kelli O'Hara and colleagues in *Bridges of Madison County* and Jacob Keith Watson and colleagues in *Violet*; a week in the North Carolina mountains singing in a chamber choir; a visit to the JFK Library; and a Labor Day weekend trip to sing "Rocky Top" with a 105,000 voice choir in Neyland Stadium at the opening of the University of Tennessee football season.

I hope your summer was similarly exciting and filled with activity. Now pardon me while I get back to teaching so I can get some rest!

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

INTERNATIONAL NOTES

by Marvin Keenze, International Coordinator

In August, Allen Henderson and I traveled to Stockholm to meet with the organizing committee for the **Ninth International Congress of Voice Teachers — Aug. 2-6, 2017**. We were joined by Outi Kahkonen, the president of the European Voice Teachers Association (EVTA). This event will be hosted by the Voice Teachers of Sweden, the oldest association among our 30 members (1933). It will also be the 30th anniversary celebration of our first Strasbourg Congress.

The venue will be the impressive new Stockholm Waterfront Congress Centre and Hotel. Located in the heart of the city, it is in walking distance of museums, historic churches, City Hall, the

Old City, the Opera House, theaters, and beautiful parks. The Arlanda Airport Express train stops just across the street at the Central Railway Station. (www.stockholmwaterfront.com)

I will keep you informed of the details as we draw closer to the event. There will be a call for presentations, poster sessions, and exhibitors. Our ICVT history has taken us to world-class cities and venues through the years, and elegant Stockholm continues this tradition.

I participated in an international choral/voice symposium as a guest of the Croatian Choral Conductors Association. While in Zagreb I met with members of HUVOP, their national association of singing teachers.

There was a large group of international friends and members in attendance at the Boston Conference.



Stockholm Opera House

IN MEMORIAM (Feb.-Aug. 2014)

Robert Lee Jennings
Douglas Wayland
Geoffrey Forward
Norman Gulbrandsen
Marie Ann Vos
Roy Delp
M. Janice Patrick

Continued: Independent Voices

— continued from page 2

An exceedingly small percentage of members of the national board over the years have been independent teachers. It is time for independent teachers to volunteer for these higher level positions. We independent teachers have been takers and it is well past time to become part of the givers – the volunteering leaders who decide what directions NATS should go and give back some of what we have received. What would it be like if the NATS National Board was made up almost entirely of independent teachers and they were tasked to decide what teachers in academia need? Pretty messed up. So let's find some balance. Independent teachers, if your local chapter is tipped heavily toward academic teachers, work your way in there and help find a balance.

Also, we could use your help with Inter Nos, Journal of Singing, workshops, SNATS, social media, and new projects. But of even greater consequence, step up for district, regional, and national leadership. We are waiting for you! — **N.B.**

COMPARATIVE STATEMENT OF FINANCIAL POSITION Years Ended December 31, 2012 and December 31, 2013

ASSETS

CURRENT FUNDS - Unrestricted	2013	2012
Account Receivable	4,620.85	4,620.85
Cash in Banks	290,313.42	357,576.09
Cash on Hand	50,411.50	50,274.32
Investments	100,000.00	0.00
Publication Inventory	15,000.00	15,000.00
Prepaid Expense	8,282.93	1,720.00
Prepaid Loan Costs	4,501.52	4,501.52
Total Current Funds	473,130.22	433,692.78

FIXED ASSETS

Units 401 & 402		
9957 Moorings Drive, Jacksonville, FL	351,479.00	351,479.00
Equipment	70,714.00	70,714.00
Less: Accumulated Depreciation	(131,950.00)	(121,153.00)
FIXED ASSETS – NET	290,243.00	301,040.00
TOTAL ASSETS – UNRESTRICTED	763,373.33	734,732.78

LIABILITIES AND FUND BALANCE

LIABILITIES	2013	2012
Account Payable	5,268.66	3,032.13
Mortgage Payable - Units 401 & 402		
9957 Moorings Drive, Jacksonville, FL	186,061.66	203,608.14
Prepayment of Dues	245,973.71	187,784.50
Unremitted Payable Tax	0.00	0.00
TOTAL LIABILITIES	437,304.03	394,424.77
NET ASSETS - UNRESTRICTED	326,069.19	340,308.01

Department of Music and Dance



AUDITION DATES, 2015 ADMISSION

Early Action, Spring & Fall:
November 22, 2014

Regular Action, Fall:
January 16, 17 & 31, 2015;
February 14, 2015

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Voice Performance

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Voice Performance

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Director - Choral Activities, William Hite,
Marjorie Melnick & Dr. Dana Schnitzer

For information on auditions, programs,
faculty & ensembles:

John Huling, Director
413 545 6048 or jhuling@music.umass.edu

www.umass.edu/music

A Listening Ear

by Sally Palmer

Last winter a student arrived at her lesson in tears. I asked her what was wrong and with a choked voice she said, "I didn't want to come to piano lessons today but my mom told me I had to." I asked her why she didn't want to come and she said she was in the middle of her homework and this wasn't her usual day to have lessons. I asked her why she couldn't come on her regular day and she said "because of ski school." I knew all of this, of course, but I wanted to make sure she understood why the change was made. She continued, with tears streaming down her face, that she couldn't come on "another day" because of her after school activity. She was clearly upset that her schedule had been changed and she had lots of homework to do.

Are you visualizing this scene? What is the age of this student in your vision? Teenager? No. This student was a 2nd grader! In my humble opinion, an over-scheduled 2nd grader! How do we help our parents with this balance of academics, sports, music, social, and family? Are there questions we can ask when interviewing students and parents? I wanted to send this poor little girl home to get some rest, but instead I tried to make it a really fun lesson, with activities, and stickers, and jokes.

We, as teachers, are asked to be more than just teachers sometimes. We are often called upon to be a different kind of listening ear. My studies in the field of Psychology have been extremely helpful as a music teacher. So many of our students are completely overwhelmed and there isn't always a solution to the situation. Our best bet is to love them. Let them know that they are loved and worthwhile, and that their thoughts and opinions matter.



<http://www.wechoosevirtuesblog.com/>

Sometimes these kids just need to "vent" in a safe environment. Be a listening ear when needed. Maybe you are the adult who can help them understand time and resource management.

Be gentle, be loving, and by all means, express your concerns with parents. Be kind in your comments and be prepared for some to possibly take offense. Always make your priority the health and well-being of the student. Don't ever forget - we are a valuable resource in the lives of our students!

Sally Palmer is a voice and piano teacher in Bellevue, WA. She is a member of NATS and serves the National Federation of Music Clubs as the Washington State president. Sallypalmer.com

2015 Van L. Lawrence Fellowship • Application Deadline: Nov. 15, 2014

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

Candidates for the Van L. Lawrence fellowship shall be:

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

Applications should be mailed or e-mailed to The Voice Foundation, 1721 Pine Street, Philadelphia, PA 19103.

Applications should arrive or be postmarked by November 15, 2014. The 44th Annual Symposium: Care of the Professional Voice will be held May 27-31, 2015, in Philadelphia. If you have any questions, please contact THE VOICE FOUNDATION OFFICE at 215.735.7999 (phone) or office@voicefoundation.org. Visit www.nats.org or voicefoundation.org to find complete application instructions.



Announcing the 2015 NATS Intern Program

June 9–18, 2015 - University of Nevada-Las Vegas

Kathryn Proctor Duax, Director of the NATS Intern Program
Tod Fitzpatrick, On-Site Coordinator

The NATS Intern Program is an exciting and innovative venture that seeks to pair experienced and recognized master teachers of voice with talented young members of NATS. Within a format designed to promote the dynamic exchange of ideas and techniques, the goal is to improve substantially the studio teaching skills of these promising young teachers. Each intern will teach four lessons to two students (preferably one male and one female) and perform in a master class under the supervision of a master teacher.

"The NATS Intern Program strengthened and deepened my teaching skills. It was an excellent place to connect with professional colleagues in an open environment of observation and learning from one other. I only wish I could attend every year!" — **Laura Hynes**

"I found my participation in the National Association of Teachers of Singing Intern Program absolutely transformational. The master-class approach to the applied teaching process has forever changed the way I approach my teaching." — **Minnita Daniel-Cox**



Master teacher Kathryn Proctor-Duax and participants Minnita Daniel-Cox and Laura Hynes from the Class of 2014.

Twelve NATS teachers will be chosen to participate with four Master Teachers:

- Donald Simonson, Iowa State University - Ames, Iowa
- Marilyn Mims, Palm Beach Atlantic University - West Palm Beach, Florida
- Craig Tompkins, Royal Oak Conservatory of Music, Capilano University - Vancouver, British Columbia
- Mary Ann Hart, Indiana University - Bloomington, Indiana

Requirements:

An applicant must be a member of NATS in good standing with no more than five years of full-time teaching or the part-time equivalent. Working as a graduate teaching assistant does not count towards the five-year limit. Holding a master's degree or higher is preferable but not required.

Applicants must apply online at <http://www.nats.org> and provide the following information:

1) **Résumé.**

2) Two recommendations from NATS members in good standing, specifically addressing the applicant's teaching (these will be solicited and collected electronically during the application process).

3) A brief essay (3–5 paragraphs, submitted via online form) addressing the applicant's teaching philosophy and motivation for participating in the program.

4) Web links to recordings of the applicant singing in at least three languages, including English. At least one selection must be with piano accompaniment. Video recordings are strongly preferred; audio recordings are acceptable. Independent studio teachers should include at least one nonclassical song, and all applicants are invited to do so if this literature is in their performing and/or teaching repertoire. Only web links will be accepted.

5) A web link to a video recording, no more than 15 minutes in duration, of a sample lesson taught by the applicant. This video may be an edited excerpt from a longer lesson. If a video is password protected, be sure to include the appropriate login credentials to view the post.

Apply online at www.nats.org
Deadline: Dec. 15, 2014



Success - By Whose Definition?

by Sharon Buck

Talking to most anyone these days, I get the impression that people are stressed. Other teachers feel it too. So much is expected. So much is supposedly at stake – both our students' success and therefore our own. We struggle mightily with success and failure as individuals and as a society. As a teacher and performer from my own hard earned experience, looking through the narrow glass of success and failure is limiting thinking and will not serve us or our students. Our students' lives are busier than ever and one has to ask "what's it all for?"

We as teachers want the best for our students. But is the picture of success that the music world paints really the best for them? We desperately want them to succeed. But how are we defining success? Thousands graduate from prestigious music schools every year, and the field, whether it be opera, classical, jazz, pop, or rock, is inundated with very talented singers, only a few of whom have carved a niche for themselves at the highest professional level. Are those who don't make it failures? If the definition of success is winning the top prize on televised talent shows like American Idol then chances are a singer will probably be disappointed. Does being a successful singer boil down to fame and recognition? Many young kids these days have lofty dreams, but do they have what it takes? Does the art of singing devolve to survival of the fittest? Is there nothing else? Is there any point at



all in even trying?

One of my favorite questions from parents inquiring about my voice studio is, "My child is not really talented, but she loves to sing. Would you consider having her join your studio?" My response is usually, "Sure, if she is not afraid of hard work!" We as teachers know it takes a lot of determination as well as skill to even get a part in a local music theater production. Yoda's now famous quote from Star Wars comes to mind:

"Do or do not. There is no try."

But there are many students who come to our studios who do not have lofty goals and have no interest in competitions. What then? Regardless, I feel it is my job as the teacher to prepare my students for the "real" world, while at the same time I wonder what I can do to improve the world they are entering. That seems like a daunting task.

Perhaps the answer lies in a quote from Herman Cain:

"Success is not the key to happiness. Happiness is the key to success."

Maybe we have things backwards. We teachers have influence and the positive impact we have on our students can have far-reaching effects. Effort is necessary to make progress and progress helps feed self-esteem. I call this the "cycle of success" and it gains momentum as the student is encouraged, with structure and nurturing, and the skills to accomplish the task at hand, whether that is singing a scale in tune or a first performance. By affirming our students as individuals, being honest in our feedback, listening to them, and helping them carve out and achieve their own definition of success, we ARE making a difference. Bear in mind that every student is unique and their needs and goals will differ; there is no formula. There may come a time when we feel we can no longer help a student; at such times, I believe we must be

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Continued: Success - By Whose Definition?

— continued from page 8

honest and prepared to pass them on to someone who might be better able to serve their needs and goals. Secondly, and perhaps more importantly, we as teachers must be committed to our own learning and growing as teachers—not just in our field, but personally. Like it or not, we are important role models for our students. What we say, and how we lead our lives and organize our studios leave indelible impressions on young and old alike.

These are achievable goals and I firmly believe it is up to us to do our part. As Yogi Berra said:

“If you don’t know where you are going, you’ll end up some place else.”

My hope is that when a student leaves my studio they will enter a world that they help define, by not being afraid to be their authentic selves and staying true to their own goals, led by their own desire for happiness, thereby hopefully leaving the world better than they found it. I am all for preparing our students for that “real”, tough world, but in seeing each student’s potential, crafting achievable goals together, and being our best selves as we share our joy of music with them, perhaps we are actually improving the world they are entering, one student at a time.

Sharon Buck is an independent voice teacher, singer, and organist who lives and works in the Seattle area. centerstagevoicestudio.com



Eleventh Annual New Voice Educators Symposium at Indiana University February 20-21, 2015

Greetings from the Indiana University Jacobs School of Music in Bloomington, Indiana!

You are cordially invited to attend the Eleventh Annual New Voice Educators Symposium from February 20-21, 2015 (Friday-Saturday) at Indiana University, Bloomington. The symposium, sponsored by Student N.A.T.S. at Indiana University, is designed to provide new and future voice teachers an opportunity to present an academic paper related to singing or teaching voice, and to network in a collaborative, professional, and friendly environment. Attendance at the symposium is open to teachers, students, and singers of all levels, but invitations to present are limited to those with five years or less of full-time, collegiate teaching experience.

The symposium is a free event but does not include travel expenses. If you are interested in presenting, please submit an abstract of your proposed presentation no later than January 16, 2014. Please include your name, email address, professional information and contact information with your submission. You will be sent an electronic confirmation of receipt of your abstract, and notification once presentations have been selected. Please send abstracts, questions, and any other correspondence electronically to: Benjamin Smith - Vice President; Chairperson, New Voice Educators Symposium, Student N.A.T.S. at Indiana University, smith844@indiana.edu.

We hope to see you in Bloomington in February!

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**Early Registration for
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(includes shuttle service to PBAU and
back each day)

**Early Registration Deadline:
November 1, 2014**

Marina Gilman is a singing
teacher, performer, Guild
Certified
Feldenkrais®
Practitioner, and a
licensed speech
pathologist with
specialization



in voice. She will guide us to
an understanding of somatic
awareness, our body map in
voice production and training.
Her sessions will help build a
bridge between an intuitive
approach to whole body
awareness in singing and
current research in the science
of the singing voice. Through
lecture and interactive sessions,
Gilman will help us to recognize
impediments to free use of the
breath, in ourselves as well as in
our students, and share proven
strategies for releasing the
breath and achieving balance.

Ann Baltz, founder and artistic
director of OperaWorks, has
been recognized
as one of the
leading opera
educators in
America today.
Baltz will help



us to tap into our expressive
side and release our personal
creativity using improvisation
techniques that we can
employ both as singers and as
teachers. Based on her years
of experience working with
singers in the OperaWorks
program that she developed,
she will also teach us a variety
of specific techniques that can
help us to remove impediments
to more compelling
performances in any genre.

Kenneth Bozeman, professor
of music at Lawrence University
and chair
of the voice
department,
will explain
the acoustics
of vocal



registration and demonstrate
how this understanding can
significantly enhance studio
and choral pedagogy as well
as one's own singing. Topics
addressed will include female/
treble resonance strategies,
male passaggio training, the
acoustics of belting, and useful
studio/classroom technologies.
Attendees will have opportunity
to explore these principles in
their own voices and observe
their application in masterclass
settings.



Kathleen Arecchi, Vice President for Workshops
Lloyd Mims, Local Coordinator

For more information [www.visit NATS.org](http://www.visitNATS.org)

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Time To Face The Music: Reality Check for Senior Singers & Their Teachers

by Sangeetha Rayapati

Slowly but surely, voice teachers across the globe are consistently turning their attention toward Senior Singers; those in retirement, generally over 60 years old. Baby boomers have “aged up” and are taking up new studies or continuing their study of singing. Choirs are forming that cater to the senior singer. The evidence of our attention to them has been clear at regional NATS conferences and ACDA workshops where teachers, choir directors, and senior singers themselves consistently share and seek information on how the voice ages and how to deal with those changes. Troubles with unwieldy vibrato, decreasing phrase lengths, limited singable ranges, and other nagging issues plague students and teachers who want to encourage music making through song both in solo and ensemble formats. As further evidence of the influence of senior singers, the body of published research directly addressing these issues continues to grow. Teachers can consult a handful of books including mine, “Sing Into Your Sixties, and Beyond!” (Inside View Press) that directly address the needs of aging voices. Most recently, our spring 2014 issue of InterNos included a summary guide to teaching those over 50 years old.

These resources are most helpful. Our interpersonal conversations are wonderful too, and while many of us have taught senior singers for quite some time, we have not had a platform in which to discuss our experiences and gather new teaching techniques. Some of us have only had sporadic encounters with senior singers and never get consistent practice applying the research or pedagogy for this demographic. Still others have had negative experiences with either voices or personalities in this demographic and are reticent to try teaching them again. These situations reveal that we, as professionals, need to consistently and clearly address best approaches for teaching senior singers.

The practicalities of the anatomical and physiological changes to the voice are relatively easy to address. What is more difficult is the conversation about the value of investing in this demographic and the ways we deal with the non-physiological challenges that these singers present. More importantly, the sensitive questions that address self-esteem and self-image through music are difficult to discuss outside of personal conversations. How do we or should we ever tell someone that their sound really isn't pretty? Is there ever a time to tell someone that they should stop singing? How do we approach the singer who really needs to move from the soprano repertoire or section to alto or mezzo repertoire? The message



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that has risen to the surface for me is that a certain level of reality checks is necessary for our community of teachers to have successful interactions between senior singers and vocal music.

Reality Check #1: Expectations

Both voice teachers and choir directors know that senior singers are not going away. In fact, our census data shows us that the numbers of seniors will continue to increase as the baby boom generation ages. What remains under our control are methods of engaging with them and expectations for their singing and learning.

Even though we live in a world of immediacy we must remember that little is immediate about the results of teaching aging singers. There are so many variables on their sound that an approach that worked one week may not work the next. The uncertainty of the vocal mechanism that is inherent in an aging voice means there will be a lack of consistency, and we as teachers, need to be prepared for this. Absences due to illness or travel can also contribute to a lack of consistency. Having policies in place to handle such events is a good way to maximize the positive effect you can have on your students' singing. Offering a set number of weeks of lessons and agreeing on that schedule ahead of time can help manage the back tracking that will occur if a student is not in regular attendance. It also allows the teacher a mechanism for tailoring overall experience to address individual goals for performance or learning. Research shows that adult learners are goal oriented and this approach, rather than a “let's see what can happen” approach is more effective.

No quick fixes means that teachers of senior singers must be prepared for a bigger time commitment. It takes more time to research and find the right keys of each piece that allow the best of

Continued on page 13 ...

Continued: Time To Face The Music



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— continued from page 12

your senior singer's voice to show. It takes time to develop trusting relationships so singers can allow themselves to be vulnerable. That trust and vulnerability to critique is one of the only ways to get to a place where a senior singer can accept some vocal changes that are more permanent. It also takes patience, especially when the results of joint efforts seem to yield little result or force an acceptance of a new vocal reality. Cultivating a patient attitude in oneself and one's students means not trying to accomplish too much in one session. Slow down. Be willing to take the time to have difficult conversations about the impact of aging on the voice. Seniors want to be valued, not ostracized or passed over. Taking time to be patient with them is one of the only ways to show them they are valued and accomplish your joint singing goals.

Reality Check #2: Honesty

Once a positive teacher-student relationship has been established and expectations for progress discussed, it becomes the responsibility of BOTH teacher and student to be honest about what is happening in their work together. Seniors have consistently told me that it is really difficult to function as a singer not knowing what kind of sound will come out of their mouths. They talk of self-images changing because they can't sing the things in public that they had in the past.

The best example of this reality and the place of honesty in the teacher-student relationship is from this past year of teaching, when I spent significant time preparing a Bach cantata aria with one of my seniors for presentation at her church. In lessons, we played with phrase lengths of melismatic passages so she could sing them well. We worked with vowel production to address consistencies of tone. We worked with breath and musical line following techniques I've established, to deal with a heavier vibrato that had developed over years of singing in an imbalanced way. Despite the confidence built in this studio work and in her private practice sessions, this

singer believed she had failed at the performance (receiving some negative comments from her family and feeling a general sense of confusion during the performance) and quite possibly would not be asked to sing again in church. After having been a soloist for years, she was distraught at the idea of not having this musical outlet. As a teacher, I was faced with picking up her spirits, questioning my methods, and finding a path through an emotionally charged experience that would keep us able to work together well into the future. At

two follow-up lessons, she asked me to tell her the truth about her vibrato, and I did. But I went further and explained how we would have to work around that issue and others. Issues of tessitura, tempo, phrase length, and range all were addressed. Now, rather than accepting every opportunity that comes her way at church, she is more selective about what she is willing to sing. She is more flexible about the repertoire I give her because she knows that even if she likes one version of a song better, a different key or different setting will show the positive parts of her voice best. This was the case recently with *My Lord, What a Mornin'*. She came in wanting to sing Mark Hayes' setting but we settled on one by Harry T. Burleigh because her voice functioned better on it. She is more trusting of my approach because she knows that I will tell her what DOESN'T work as well as praise her for what does. She also is more willing to tell me when she doesn't understand what I'm asking. Honesty has improved our communication and led to more consistency in her singing.

If we teach senior singers through grounded pedagogy, realistic expectations and honesty in relationship we will have less difficulty addressing those tough questions of self-esteem and self-image in music. We won't have to belabor the question of how to tell singers to switch voice parts, change repertoire, or discuss limits on performing. Singers will be knowledgeable and self-aware because we set an example of patience, understanding, and flexibility. This attitude gives them the ability to approach their singing outside of the studio with confidence rather than cowardice, a certain recipe for living a joyful life in music.

Sangeetha Rayapati is Associate Professor of Music at Augustana College, Rock Island, IL where she teaches pedagogy, diction and song literature and serves as coordinator of the voice faculty. She is a regional soloist in concert and recital and a frequent clinician for singers, choristers, and church musicians.

Choir Hazards

by Kara Quello

I love choir! I started singing in Sunday School choir as early as I can remember and at age 10 I decided that I wanted to attend Pacific Lutheran University so I could sing in The Choir of the West, which I eventually did. Then there was the Seattle Symphony Choir, the Willamette Master Chorus, and St. Paul's Episcopal Church choir.



<http://www.siue.edu>

As for choirs for kids in my town now, elementary school choirs for every grade feed the enormous middle school programs. Those programs feed into the high schools, where the top concert groups are made up of 150 or more kids. It is just as cool to be in choir as it is to

play football or volleyball, and often the quarterback is in the bass section.

I know many of the directors personally and have a great deal of respect for all of them. I feel dizzy at the amount of work they put in every day, including having to give grades! The directors want their students to take private voice lessons, the kids want to take private voice lessons, and that's where I come in.

What has developed is what I like to call choir hazards. I talk about choir hazards daily in the studio. Listed on this page are some of the hazards that we face, both old and common, and unique and new. Over achievers are often the kids who land in my studio, and are often the most susceptible to these hazards.

I get it – I get why many of these techniques are used and why some of them work! These issues also seem to evolve with current trends. For example, a few years back a choir director wouldn't dream of having the kids MOVE while singing- now it's all the rage to loosen them up so that they smile, engage, emote, and produce a freer sound. I am so grateful for all of the work that is done in the classroom and the foundation that work gives our young musicians. It is our job as private teachers to teach our students when it is appropriate to use these techniques, and when it is not – sometimes NEVER.

Kara Quello is an independant teacher in the Salem, Oregon area. She performs all over the area in a diversity of styles, and teaches all ages and genres.

A List of Most Common Hazards

Directing Oneself – Especially section leaders. Students are encouraged to feel the beat with their bodies or their hands and arms, much like a director. The hazard is not being able to stop this habit when performing.

Choir Neck – The singer wants that director to know he is engaged and really going for those notes. The hazard is poor posture and alignment, a strangled and strained larynx, and it is unattractive to the audience in either a group or solo setting.

H's Where They Don't Belong – I am known in town for being the H Police with my singers. I often hear directors ask the choir to put an H in front of a vowel, or to separate moving notes in a run.

Headlights Up! – There is a choir director who won at state a few years ago who STILL says this to her high school girls. Sigh. It can create too much tension between the shoulder blades, too high a sternum, and throw the head forward. For boys, I would call it "Military Stance".

From the Diaphragm – I challenge choir directors today to explain what they expect from the choir; what and where the diaphragm is, how it is shaped, and how it works.

Stagger Breathing with Ghosts – The solo student won't take a breath in a logical place at the end of a phrase and instead will breathe in the middle of it.

Dark Singing – The choir director wants a more "mature sound" so the singer pulls her larynx as low as possible (especially rampant in girls). Or the choir director wants to avoid bright singing so that the singer won't stick out and will blend with the section.

Three-Finger AH – Directors are talking to the singer who couldn't fit a thin dime between his lips. The over achiever will take his already adequate or perfect AH, and overdo it, thus creating a muted sound with a pulled back tongue and larynx.

Squeezing Out the Breath – Leaning back, squeezing the buttocks, or collapsing the sternum and bringing the shoulders forward.

Loud and Fast Breath Onset (one of my favorites) – Most notably at the beginning of a song, the director gives the downbeat and lifts her arms with gusto just before the first note and we hear and see chests raise, a loud breath, and larynx's rise and tighten, and out comes the first notes!

Belly Breathing vs. Rib Breathing – It is hard to go to around 150 kids per choir and make sure they are breathing right. It is easier to see that a student is breathing from the belly than the ribs, and what ensues is that singers think they are breathing correctly but strengthening all the wrong muscles. Even in private lessons in college, I was only taught one technique, and didn't learn to use all that was available to me until I was 30.



New for 2014: The NATS Live Learning Center

For the first time ever, NATS is making session recordings from the National Conference available online so you can catch up on sessions you miss and tap into industry education year-round. The NATS Live Learning Center connects you to sessions recorded live from the 53rd NATS National Conference so you can extend your learning experience between NATS events.

Sessions will be recorded using the latest screen capture technology to include not only the speaker's audio but also their presentation slides and anything else that appears on their screen during the live session. Take a piece of the National Conference home with you this year with educational session recordings through the NATS Live Learning Center.

Session recordings through the NATS Live Learning Center are available for the 53rd National Conference in Boston right now! Sessions are also being prepared and loaded from past conferences in Orlando (2012) and Salt Lake City (2010). They will be ready for viewing in early fall 2014.



Scan for more info

Details for accessing your complimentary content through the NATS Live Learning Center will be provided in a post-conference email.

nats.sclivelearningcenter.com

George Shirley honored with NATS Lifetime Achievement Award

George Shirley, a longtime NATS member and one of America's most versatile tenors and enlightened musicians, was honored during a ceremony at the 53rd NATS National Conference in Boston. Shirley was awarded the organization's Lifetime Achievement Award.

Shirley has on a number of occasions served as one of four master teachers for the NATS Intern Program, most recently in June 2012 at Colorado State University in Ft. Collins. He also remains in demand nationally and internationally as performer, teacher and lecturer.

As performer, George Shirley has won international acclaim for his performances with the Metropolitan Opera, Royal Opera (Covent Garden, London), Deutsche Oper (Berlin), Teatro Colón, (Buenos Aires), Netherlands Opera (Amsterdam), L'Opéra (Monte Carlo), New York City Opera, Scottish Opera (Glasgow), Chicago Lyric Opera, San Francisco Opera, Michigan Opera Theater, Glyndebourne Festival, and Santa Fe Opera,



(Above) George Shirley (center) receives the NATS Lifetime Achievement Award from outgoing President Kathryn Proctor Duax and Executive Director Allen Henderson.

among others. He was the first African-American tenor and second African-American male to sing leading roles with the Metropolitan Opera, where he remained for eleven years as leading artist.

CALL FOR PROPOSALS

NATS members and friends are invited to submit proposals for special sessions to be presented at the 54th NATS National Conference in Chicago, July 8-12, 2016. Proposals related to the following topics are particularly encouraged:

- ▶ **American Song/American Song Composers**
- ▶ **Private Studio / Teaching Technology**
- ▶ **Opera / Voice Repertoire / The Ear and Hearing**
- ▶ **Traditional and Commercial Voice Pedagogy**
- ▶ **Choral and Solo Voice Techniques**
- ▶ **Contemporary Commercial Singing / Voice Science**

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

All proposals must be submitted via NATS.org/Chicago2016.



**DEADLINE:
June 1, 2015**

NATIONAL ASSOCIATION OF TEACHERS OF SINGING
54TH NATIONAL CONFERENCE

JULY 8-12, 2016 • Chicago, Illinois

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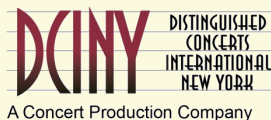
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We are grateful for the involvement and support of our sponsors which make it possible for us to provide excellent programs and guest artists for this conference event, as well as support for our competitions.

**Sponsors listed are as of June 6, 2014.*

#NATSinBoston



53rd National Conference • July 5-9, 2014

In July, nearly 1,000 NATS members, guests, students and honorees from around the world gathered at the Boston Marriott Copley Place to share in programs, demonstrations, lectures, master classes and competitions that helped celebrate the art of singing and increase knowledge of teachers to help them better assist their students. Masters class teachers included Thomas Hampson, Laura Brooks Rice, Margo Garrett and Andrew Lipka. In addition, more than 30 breakout sessions and other opportunities for learning and engagement were scheduled for those



Boston, Massachusetts • Marriott Copley Place

in attendance — the most ever at NATS Conference! Joining the semifinals and finals of the NATS Artist Awards and the National Music Theater Competition in 2014 were the final two rounds of the inaugural National Student Auditions, which attracted hundreds of talented young performers to Boston to audition for prizes in 12 different categories. Thomas Hampson's incredible performance at Jordan Hall at New England Conservatory highlighted the week, which also included performances by 2012 NMTC winner Jacob Keith Watson and 2012 NATSAA winner Andrew Garland.



National Student Auditions - 2014

The inaugural National Student Auditions program awarded \$30,000 in prizes to entrants on the final day of the 53rd National Conference in Boston this summer, with winners named in each of the categories at the Boston Marriott Copley Place.

The final two rounds of the competition were held in Boston. At least three finalists in each category competed for the top award, which is funded by NATS. Winners in the upper categories received \$2,000, with second place receiving \$1,000. Lower division winners earned \$1,000, with second-place collecting \$750.

More than 150 students participated in the semifinal round, which was held at Boston Conservatory.



PLACE - WINNER TEACHER REGION

Category I – High School Music Theater Men

1st Place - Jonah Hoskins	Isaac Hurtado	Cal-Western
2nd Place - Leo Plante	Jerry Elsbernd	North Central
3rd Place - Alex Kosick	Brenda Dawe	Eastern

Category II – High School Music Theater Women

1st Place - Nina White	Carol Perry	Great Lakes
2nd Place - Gabrielle Corsino	Noel Smith	New England
3rd Place - Katie Glasgow	Brenda Dawe	Eastern
Emma Rothfield	Joanne Mead	Mid-Atlantic

Category III – High School Men

1st Place - Trevor Rayhons	Sarah Luebke	Central
2nd Place - Zachary Futch	Allen Henderson	Southeastern
3rd Place - James Hoskins	Tony Deaton	Mid-South

Category IV – High School Women

1st Place - Anja Pustaver	Rachel Warrick	North Central
2nd Place - Anna Ginther	Jerry Elsbernd	North Central
3rd Place - Brenna McFarland	Michael Mentzel	Mid-Atlantic

Category V – College/Private Music Theater Men

1st Place - Nathaniel Sullivan	Alisa Belflower	West Central
2nd Place - Jeremy Brown	Alisa Belflower	West Central
3rd Place - Nate White	Susan Shirel	Southern

Category VI – College/Private Music Theater Women

1st Place - Angela Gilbert	Alisa Belflower	West Central
2nd Place - Rebecca Rafia	Christina Villaverde	Southeastern
3rd Place - Deanna Giulietti	Sarah Hoover	Eastern

Category VII – Lower College/Private Men

1st Place - Eric Grendahl	Kevin McMillan	Mid-Atlantic
2nd Place - Isaac Pulchinski	Dan Johnson-Wilmot	North Central
3rd Place - Nicholas Levy	Mary Jane Johnson	Texoma

PLACE - WINNER TEACHER REGION

Category VIII – Lower College/Private Women

1st Place - Megan Callahan	Carla LeFevre	Mid-Atlantic
2nd Place - Anna Tescher	Robert Jones	North Central
3rd Place - Joylyn Rushing	Christina Villaverde	Southeastern

Category IX – Upper College/Private Men

1st Place - Mark Thress	Kevin McMillan	Mid-Atlantic
2nd Place - Cody Muller	Jennifer Coleman	Mid-South
3rd Place - Lawrence Mitchell-Matthews	Jessica McCormack	Great Lakes

Category X – Upper College/Private Women

1st Place - Kathryn Henry	Tanya Kruse	North Central
2nd Place - Chelsea Davidson	Virginia Horton	Mid-South
3rd Place - Emily Siar	Jeanne Fischer	Mid-Atlantic

Category XI – Graduate/Advanced Men

1st Place - Antonio Charles	Joe Ella Cansler	Texoma
2nd Place - Joshua Powell	Matthew Schloneger	West Central
3rd Place - Stephen Brody	Elizabeth Daniels	Mid-Atlantic

Category XII – Graduate/Advanced Women

1st Place - Ashley Mispagel	Dan Johnson-Wilmot	North Central
2nd Place - Chelsea Smith	Kay Paschal	Southeastern
3rd Place - Maria Beery	Tina Milhorn-Stallard	Mid-Atlantic



Category IX Winner Mark Thress



NATS Student Auditions Returns in 2015!

The exciting experience of NATS Student Auditions, where singers perform and receive written feedback, is back in 2015 for another national round of competition and prizes.

TOTAL PRIZES:
\$30,000

FIRST PLACE, SECOND PLACE, and THIRD PLACE prizes will be awarded for each category, totaling \$30,000 in all divisions!



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

ELIGIBILITY

All singers age 14-30 as of March 1, 2015.

REGIONAL - PRELIMINARY ROUNDS

Audition in YOUR Regional Competition.
Three singers from each regional category will advance to National Online Screening.

NATIONAL ONLINE SCREENING

April 2015 Deadline for online digital submissions.

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

SEMIFINAL AND FINAL ROUNDS

July 7, 2015 • Greensboro, NC

University of North Carolina at Greensboro

Top 3 singers from each category advance to final round.

Audition Categories		
Category	Age Limit	Years of Study
I. High School Music Theater Men	14-19	no limit
II. High School Music Theater Women	14-19	no limit
III. High School Men	14-19	no limit
IV. High School Women	14-19	no limit
V. College/Private Music Theater Men	25	1 - 5 (all as undergraduate)
VI. College/Private Music Theater Women	25	1 - 5 (all as undergraduate)
VII. Lower College/Private Men	22	1 - 2 (beyond HS)
VIII. Lower College/Private Women	22	1 - 2 (beyond HS)
IX. Upper College/Private Men	25	3 - 5 (all as undergraduate)
X. Upper College/Private Women	25	3 - 5 (all as undergraduate)
XI. Graduate/Advanced Men	22-30	5 + (beyond HS)
XII. Graduate/Advanced Women	22-30	5 + (beyond HS)

43rd NATS Artist Awards - 2014

Soprano Melissa Wimbish won the 43rd NATS Artist Awards competition for singers on July 5 in Boston, collecting more than \$10,000 in cash and prizes in the process.

The NATSAA finals were held on the opening day of the 53rd NATS National Conference. Eight finalists competed for the top award, which is funded by the NATS Foundation, AIMS in Graz, Hal Leonard Corporation, Futura Productions, Distinguished Concerts International New York, and the Franco-American Vocal Academy.

Wimbish received \$5,000 in cash, \$2,500 for a winner's recital at the 2016 NATS Conference in Chicago, \$2,500 towards personal expenses for a New York solo recital debut sponsored by DCINY, a full-tuition scholarship to AIMS, and a studio recording package from Futura Productions. Hal Leonard also provided a \$1,000 gift certificate for music.

"It was an incredible evening with outstanding performances by all singers," NATS Executive Director Allen Henderson said. "This competition is one of the longest-standing NATS traditions, and tonight was another proud chapter in its history."

Wimbish, of Baltimore, Maryland, is already enjoying a noteworthy career. She has been praised by The New York Times for her "stylish singing" and by The Boulder Daily Camera as "simply incredible...the highlight of the entire evening." Soprano Melissa Wimbish is quickly garnering recognition for her artistry, technical prowess, and captivating stage presence.



NATSAA 2014
43rd NATS Artist Awards Competition for Singers



Melissa Wimbish

Top Photo: (From left) VP of NATSAA Carole Blankenship, NATS Foundation President Brian Horne, Karen Crow, Kayla Wilkens, Kelly Holst, Kelly Balmaceda, Kristen Paige Johnson, Linda McAlister, Arwen Myers, Melissa Wimbush and NATS Executive Director Allen Henderson.

FINALIST AWARDS – 2014 NATSAA

Anne Marie Gerts Award (\$700) – Karen Crow

Irvin Bushman Award (\$700) – Kelley Balmaceda

6th place – Louis T. Nicholas Award (\$1,200) - Kristen Johnson

5th place – Mary Wolfman Award (\$1,500) - Linda McAlister

4th place – Berton Coffin Award (\$1,800) - Kelly Holst

3rd place – Irma Cooper Award (\$2,500) - Arwen Myers

2nd Prize – Kayla Wilkens

The second prize winner receives \$3,000 in cash and a \$2,500 scholarship to attend AIMS. In addition, Hal Leonard Corporation awards a \$500 gift certificate to the second place winner.

Franco American Vocal Academy Award (\$2,000) – Melissa Wimbish
An award for excellence in the performance of French repertoire.

The Dorothy Kirsten-James Browning Award for Most Promising Singer (\$1,500) – Kayla Wilkens

SEMIFINALIST AWARDS – 2014 NATSAA

Ed Baird-Bruce Lunkley Award (\$700) – DaReil Haynes

Robert and Ruth Grooters Award (\$700) – Jennifer Olson

William Vennard Award (\$700) – Emily Jaworski

Bernard Taylor Award (\$700) – Rachel Goldenberg

Lee Cass Award (\$700) – Kelly Ann Bixby

Harold Stark Award (\$700) – Clara Hurtado Lee

Todd Duncan Award (\$700) – Christina Bristow

VP - NATSAA – Carole Blankenship

Boston Conference NATSAA Coordinator – Thomas Enman

Judges – Linda Poetschke, Randal Rushing, Richard Weidlich, D'Anna Fortunato, Penelope Bitzas, Abra Bush, Sharon Sweet, Kathryn Proctor Duax, Margo Garrett, Robert Mirshak

National Music Theater Competition - 2014

Michael Maliakel placed first in the 2014 National Music Theater Competition at the Boston Marriott Copley Place on July 6 with a dynamic performance, collecting more than \$5,000 in cash and prizes for his efforts.

Melissa Modifer and Elena Camp placed second and third, respectively. Judges for the final round were Kate Baldwin, Andrew Lippa and Sheri Sanders. Todd Lindamood was the event accompanist.

The final two rounds of the National Music Theater Competition were held during the 53rd National Conference of the National Association of Teachers of Singing. Eight finalists competed for the top award, which is funded by NATS, Hal Leonard Corporation, Stage Door Access, and Futura Productions.

Maliakel, who auditioned in the New York preliminary round and lives in New York City currently, won \$5,000 in cash and a \$1,000 gift certificate from Hal Leonard Corporation.

"I just feel so grateful for this opportunity," Maliakel said. "This competition in the way it is structured really lends legitimacy to music theater singing in a way that wasn't there before. It forces you to prepare seven songs into a program. It's like an education by itself. It is something I worked really hard at, and it taught me a lot about my voice."

Maliakel also participated in the inaugural National Music Theater Competition in 2012, reaching the semifinal round of 24 singers.



(From left) Accompanist Todd Lindamood, NMTC Coordinator Don Simonson, judge Sheri Sanders, outgoing NATS President Kathryn Proctor Duax, second-place winner Melissa Modifer, winner, Michael Maliakel, third-place winner Elena Camp, judge Kate Baldwin, judge Andrew Lippa, and NATS Executive Director Allen Henderson.



Art Song Composition Award - 2014

Composer **Robert Patterson** is the winner of the 2014 NATS [Art Song Composition Award](#) with his composition *American Pierrot: A Langston Hughes Songbook* for baritone.

Patterson's music is infused with the popular rhythms and melodic fragments around him, and these provide source material for his personal voice. Recent commissions from the Iris Chamber Orchestra and the National Symphony Orchestra confirm an emerging interest in his innovative musical style that has led to performances in Europe, Asia, and Africa, as well as across the United States and Canada. He is also the founder and director of the Riverside Wind Consort, a small performing group dedicated to chamber music for wind instruments. [Pierrot's Estate \(.mp3\)](#) | [Pierrot's Heart \(.mp3\)](#)



Robert Patterson

Second Place Winner: Paul Zeigler – *Astonishing Light: Six Songs on Poems by Hafiz*

Honorable Mention: Jonathan David – *Gitchee Gumee*; Pol Vanfleteren – *Leaving*; Jeffrey Moidel – *And Now You're Mine* from Love Sonnets

Finalists: Kaley Eaton – *From the Archive: Children of Air India*; Sarah Hutchings – *Vestige of a Woman*; Robert Paterson – *CAPTCHA*; Joseph Rubenstein – *Casting Off: Eight Poems of Stephen Crane*; Richard Pearson Thomas – *Hair Emergency*.



53rd NATS CONVENTION

Boston, MA

CD and DVD ORDER FORM



The following sessions are available on CD and DVD from the EGAMI A/V sales table. **NOTE: Not all sessions are available.**

Individual CDs are \$12.00. DVDs are \$20.00 each (S/H included). Some sessions are multi-CD sets and are priced accordingly. Check the form for those prices.

Saturday, July 5 (PRE-CON SESSIONS)		DVD	CD	DVD	CD
DVD	CD				
—	___ 1. Pop/Rock Singers' Performances - <i>Edwards</i> (Three CDs - \$30.00)	—	___ 14. FULL SESSION 3 Voice Science Session II - <i>Hillman, Zeitels</i> (Two CDs - \$20.00)	—	___ 27. FULL SESSION 4 Stepping on Stage: Pop/Rock Music Theater - <i>Sanders, Cross, Boyle</i> (Two CDs - \$20.00)
—	___ 2. The Pedagogy of Pedagogy <i>Austin</i> (Three CDs - \$30.00)	—	___ 15. 2012 NATSAA Award Winner's Recital (Two CDs - \$20.00)	—	___ 28. SPECIAL EVENT Master Class - <i>Lippa</i>
—	___ 3. A Collaborative Approach to Releasing Tongue and Jaw Tension: Foot to Head - <i>Barth, Stezar, Randall</i> (Three CDs - \$30.00)	—	___ 16. BREAKOUT SESSION 6 The Performer Within: A Movement-Based Performance Pedagogy - <i>McCarther</i>	—	___ 29. FULL SESSION 5 Master Class - <i>Garrett</i> (Two CDs - \$20.00)
—	___ 4. OPENING CEREMONY	—	___ 17. BREAKOUT SESSION 7 Conducting Annual Voice Screenings in the Academic Setting... - <i>Scheuring, Wells</i>	—	___ 30. Art Song Composition Award Winner
—	___ 5. FULL SESSION 1 Master Class - <i>Rice</i> (Two CDs - \$20.00)	—	___ 18. BREAKOUT SESSION 8 So You Want to Sing: A New Book Series - <i>Hall, Edwards, Shapiro, Henderson</i>	—	___ 31. BREAKOUT SESSION 16 Standard Pedagogy and Technique for the Female Belt Voice - <i>Lissemore</i>
—	___ 6. SPECIAL PANEL Pop/Rock Panel - <i>Boyle, Cross, Sanders</i> (Two CDs - \$20.00)	—	___ 19. BREAKOUT SESSION 9 Boston Song Composers - Past and Present - <i>Fortunato, McDonald</i>	—	___ 32. BREAKOUT SESSION 17 Women Teaching Men - Taking the Mystery out of Voice Pedagogy for Male Singers - <i>LeFevre, Walker</i>
—	___ 7. NATSAA Competition Finals (Two CDs - \$20.00)	—	___ 20. BREAKOUT SESSION 10 Collaborative Coaching - <i>Garrett</i>	—	___ 33. BREAKOUT SESSION 18 Facing Forward/Looking Back: Exploring Themes of Self and Relationship in the Songs of Jake Heggie - <i>Heggie, McNeese, Puccinelli, Youngs</i>
Sunday, July 6					
DVD	CD				
—	___ 8. BREAKOUT SESSION 1 Applied Vocal Acoustic Pedagogy - <i>Bozeman</i>	—	___ 21. NMTC FINALS NMTC WINNER 2012 CONCERT (Two CDs - \$20.00)	—	___ 34. BREAKOUT SESSION 19 Vocal Landmines Confronting the Contemporary Commercial Singer-Professional Singer... - <i>Halstead, McBroom</i>
—	___ 9. BREAKOUT SESSION 2 A Developmental Look at SINGING: It's Never Too Late or Too Early! - <i>Goffi-Fynn, McMann, McRoy</i>	Monday, July 7	DVD	CD	___ 35. BREAKOUT SESSION 20 Informed Copyright Behavior for Teachers of Singing in the 21st Century - <i>Wood, Toronto</i>
—	___ 10. BREAKOUT SESSION 3 Collaborative Pianist Panel Discussion - <i>Garrett, Loewy, Puccinelli</i>	—	___ 22. BREAKOUT SESSION 11 Rock the Audition: How to Prepare For and Get Cast in Rock Musicals <i>Sanders</i>	—	___ 36. NSA FINALS - Lower Division (Two CDs - \$20.00)
—	___ 11. BREAKOUT SESSION 4 Practical Guide for Working with Voice - <i>Ragan</i>	—	___ 23. BREAKOUT SESSION 12 Beyond Communication: Using Lyric Diction in the Voice Studio as a Path to Technical Freedom - <i>Rieger</i>	—	___ 37. NSA FINALS - Upper Division (Two CDs - \$20.00)
—	___ 12. BREAKOUT SESSION 5 A Career Guide for the Professional Chorister: Cross-Training Our Vocal Athletes for the Current Marketplace - <i>White</i>	—	___ 24. BREAKOUT SESSION 13 Training "Mr. Soprano" and "Ms. Tenor" - Gender-Neutral Voice Pedagogy - <i>Edwin</i>	Tuesday, July 8	DVD
—	___ 13. FULL SESSION 2 Voice Science Session I - <i>Hillman, Zeitels</i> (Two CDs - \$20.00)	—	___ 25. BREAKOUT SESSION 14 Valuing the Voice of Diversity - <i>Correlli</i>	CD	___ 38. BREAKOUT SESSION 21 What Mental Skills do Performers Need and How Do They Get Them? - <i>Allan</i>
		—	___ 26. BREAKOUT SESSION 15 American Art Song: Major Trends of the Past 100 Years - <i>Fisher, Friedberg, Loewy</i>		___ 39. BREAKOUT SESSION 22 Singing Our History: A Representation of American History in American Art Song - <i>PANEL</i>

OVER

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DVD	CD	DVD	CD	DVD	CD
_____	40. BREAKOUT SESSION 23 A Lifetime of Singing: Choral/ Vocal Techniques and Expectations for Healthy Singing at Every Age - <i>Brunssen, Davids</i>	_____	44. FULL SESSION 7 Lecture and Q & A with Thomas Hampson (Two CDs - \$20.00)	_____	47. BREAKOUT SESSION 28 AATS: In Support of Fact-Based Voice Pedagogy and Terminology <i>Randall, Edwin, Home, Brunssen, Cusack</i>
_____	41. BREAKOUT SESSION 24 CCM Voice Pedagogy and the Singing Voice Teacher - <i>Edwards, Meyer, Green</i>	_____	45. BREAKOUT SESSION 26 The "Screen Invasion": Teaching and Learning in the Digital Age - <i>Helding</i>	_____	48. BREAKOUT SESSION 29 Authenticity in the Performance of Spirituals and Songs of Hall Johnson - <i>Albert</i>
_____	42. BREAKOUT SESSION 25 Special Needs Panel - <i>Duax, Thorson, Hunter</i>	_____	46. BREAKOUT SESSION 27 The Dynamic Classroom: Creating an Engaging Learning Environment for Voice Related Studies - <i>Montgomery</i>	_____	49. BREAKOUT SESSION 30 From Boys to Men: Keeping Boys Singing into Adulthood - A Panel Discussion - <i>Dillworth, Kidd, Freer, Humble, Shane, Stillitano</i>
_____	43. FULL SESSION 6 Master Class - <i>Hampson</i> (Two CDs - \$20.00)			_____	50. BANQUET <i>George Shirley</i>

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NATS installs 2014-15 national officers

The National Association of Teachers of Singing installed officers for the 2014-16 term during the organization's biennial business meeting at the 53rd National Conference in Boston, July 9, 2014.

Newly elected officers include President-Elect Linda Snyder, Vice President for Membership Dan Johnson-Wilmot and Secretary-Treasurer Lloyd Mims. Officers reelected for a second term are Vice President for Discretionary Funds and Field Activities Mitra Sadeghpour, Vice President for NATSAA Carole Blankenship and Vice President for Workshops Kathleen Arcchi. Norman Spivey, voted as president-elect in 2012, was installed as the organization's president.



New NATS regional governors are: Cindy Dewey (Cal-Western Region), Sarah Hoover (Eastern Region), Brian Horne (Great Lakes Region), Richard Weidlich (New England Region), Nancy Bos (Northwestern Region) and Reginald Pittman (West Central Region). Alison Feldt (North Central Region) and Melanie Williams (Southeastern Region) were re-elected for second terms.

"Our organization is full of so many incredibly talented professionals," NATS Executive Director Allen Henderson said. "This group represents the outstanding leadership, talent and dedication that has long been associated with NATS members. The staff at the NATS National Office is excited to serve with them over the next two years to help NATS continue its growth."

[NATS Board of Directors Web Page](#)

2014-15 NATS Board of Directors



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Reginald Pittman
**West Central
Governor**

2014 NATS Intern Program: Just the beginning ...

by Julia K. Foster, DMA



As the 2014 NATS interns sat at the outstretched Applebee's dinner table for our self-organized meet and greet, it was immediately clear to me that a wealth of knowledge and experience existed among the interns alone. In our young careers, we had all experienced the joys of hearing a student make a breakthrough, of knowing the "key" to fixing a particular technical issue, and of course, understanding how one correctly breathes for singing. We also knew that we had much more to learn about our complex instrument and art, so we were eager to meet our master teachers and acquire more of those all-important "keys." Indeed, during the intense ten-day NATS Intern Program, I learned many new techniques; I now better understand the male passaggio, I have a new perspective on belting, and I will view students' individual learning styles through a new lens. However, I did not know that these ten days would prove to be just the beginning of a tangible network of lifelong investors in my growth as an artist-teacher.

I was honored to work with Dr. Jonathan Retzlaff as my master teacher, as well as to learn from the other experienced master teachers, Dr. Brian Horne, Dr. Kathryn Proctor Duax, and Dr. Mary Saunders-Barton. When I applied to the NATS Intern Program, I indicated that I hoped to gain a more systematic approach to

2014 NATS INTERN PROGRAM

When: June 10-19, 2014

Where: Ohio State University
Columbus, Ohio

Master Teachers: Kathryn Duax,
Brian Horne, Jonathan Retzlaff and
Mary Saunders Barton

Director: Don Simonson

On-Site Coordinator: Scott McCoy

working through the male passaggio, as that can seem like a somewhat elusive concept for a female voice teacher. Dr. Retzlaff offered me a new way of thinking about the transition, and I was fortunate to have been paired with a young tenor student who had previously only approached head voice on occasion by chance. Coincidence? I think not. Dr. Donald Simonson, the Intern Program coordinator, and Dr. Scott McCoy, our on-site host, worked diligently to provide us

with targeted opportunities to truly grow as teachers, and for that, I feel very fortunate.

The most transformative feature of the program was our daily teaching and feedback sessions. Three interns were matched with a master teacher to form a "family" (as we endearingly called our groups), and each intern taught daily individual voice lessons in the presence of the rest of the "family." While I taught a lovely young adult soprano and the young tenor mentioned above, I also observed my intern colleagues, Christy Turnbow and Dr. Conor Angell, teach students that ranged from High School through DMA Voice Performance levels. These generous and talented volunteer students allowed us to discuss challenges that a variety of voice types face and to confront many different technical and

Continued on page 28 ...

Continued: 2014 NATS Intern Program

— continued from page 27

musical issues. In our feedback sessions after each lesson, Dr. Retzlaff cultivated a warm and collegial environment that allowed our family to openly receive criticism and welcome new ideas. We all thought critically after each lesson about the positive and negative aspects of the teaching that had just occurred; we brainstormed ways to enhance each other's delivery and style of teaching, to work toward most efficient use of lesson time, and to approach technical issues; and we asked questions... so many questions!

In fact, we were so inquisitive that we simply could not fit all of our questions for Dr. Retzlaff into our scheduled feedback sessions, so we happily continued these discussions every day over lunch. I asked Christy about belting since she was experienced in music theater pedagogy; Conor told us about his Irish Folk Song research; I asked Dr. Retzlaff how he organized his Vocal Literature course; we discussed ways to motivate students to think critically about their lessons and practice mindfully; and we talked about balancing music, teaching, performing, and life.

In addition to our teaching and feedback sessions, the entire group of interns, master teachers, and guest clinicians met every afternoon and evening for presentations, workshops, and master classes. Through these experiences, I gained a deeper appreciation for the diverse, valuable approaches that exist in our vocal community. Dr. Brian Horne's presentation on teaching breathing for singing offered a systematic and modern approach that contrasted with some of the varied (and sometimes rather bizarre and entertaining) breathing philosophies advocated in the history of vocal pedagogy, as described by Dr. Scott McCoy. It seems that we

2014 PARTICIPANTS

Hugh (Conor) Angell – Upland, Ind.
(Taylor University)

Dennis Bassett – Emporia, Kan.
(Emporia State University)

Minnita Daniel-Cox – Dayton, Ohio
(University of Dayton)

Julia K. Foster – Winter Park, Fla.
(Rollins College)

Laura Hynes – Hopkins, Minn.
(Main Street School of Performing Arts)

Grant Knox – Greenville, S.C.
(Furman University)

Joshua May – Providence, R.I.
(University of Michigan - Flint)

Chad Payton – Cleveland, Miss.
(Delta State University)

Deborah Popham – Rome, Ga.
(Shorter University)

Emily Sinclair – Chicago
(Private Studio)

Hope Fairchild Thacker – Corpus Christi,
Texas (Texas A&M – Corpus Christi)

Christy Turnbow – New York
(Montclair State University
& Private Studio)

were all wrong about that one correct way of breathing! These discussions on breathing highlighted a truth that presents itself in many areas of vocal pedagogy: that each individual experiences the sensations of singing quite differently, and thus, we may best serve our students by exploring even those techniques that may not work for us, personally.

While there was a beautifully diverse set of pedagogical approaches in the room, our small community of interns, master teachers, and guest clinicians were unified by a love of teaching, a respect for the art of singing, and a drive to be better. The passion with which Dr. Proctor Duax and Dr. Horne so eloquently spoke about the importance of teaching music to all populations and the privilege and honor of teaching singing was emotionally stirring. I hope that I can pass the same inspiration on to my students. I would like to thank NATS and the NATS Foundation for making this annual learning experience available to members, and I would

encourage all young teachers to apply. I am grateful to our master teachers, hosts, clinicians, and presenters for generously sharing their expertise with the 2014 NATS Intern Class, and I thank the 2014 interns for all that they taught me this summer. My studio at Rollins College is enlivened with my Intern Program experience, and I look forward to giving back to and learning from my new NATS friends and colleagues throughout my career.



(From left) Joshua May, Kathryn Proctor Duax,
Minnita Daniel-Cox, Laura Hynes

Apply for the 2015 NATS Intern Program



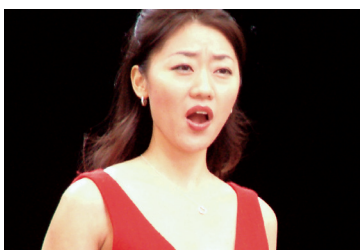
In August 2014, the **National Association of Teachers of Singing** unveiled **Vocapedia**, a dynamic new information database that will forever change how information about singing and the science of voice is shared with the teaching community around the world.

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.

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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.



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My Summer With NATS: Intern Amanda Zasada

by Amanda Zasada

In July nearly one thousand NATS members from all over the world gathered in Boston for a few days of vocal music bliss. Master classes were held, learning sessions were abounding, and inspiring performances were given. It was an intense few days, but they seemed to go by all too quickly. I was fortunate enough to be in attendance, and this conference was assuredly the highlight of my summer. While most attendees were present solely to soak in all that was offered, my primary role was behind the scenes as a student intern with the NATS executive office staff.



in my classes! I am looking forward to developing these new connections and staying involved with NATS throughout my career.

Upon returning from Boston, the last half of my internship consisted of a wonderful cluster chord of duties. I worked on a wide variety of projects with most falling under three general areas of focus: post-conference wrap-up, administrative tasks, and a touch of IT maintenance (a lightning bolt attempted to

become a NATS member, but left a bit of damage behind!). Each day was different with all of these duties, so by the end of my internship I had acquired an extensive knowledge of this organization.

Looking back at my time with NATS, I can say that this has been an experience of a lifetime. It has been wonderful to learn about the ins and outs of this organization and to work beside the magnificent executive office staff. I am grateful for NATS opening their doors to me, and now I am left counting down the days until I become eligible for official membership.

Be on the lookout for my application, Dan and Amanda!



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 and will be reviewed by Independent Teacher Associate Editor Nancy Bos, nancy@studiobos.com.