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ASSOCIATION NOTES

I'm Boston Bound. Are you?

Many individuals are part of the team that works hard to bring together all the elements of a successful national conference.

Foremost in the minds of all who are a part of the planning is **YOU**. If you look back over the past three or four national conferences, Nashville to Salt Lake City to Orlando and now to Boston, you will notice a common theme – **MORE!** More **VARIETY**, more **SESSIONS**, more **HIGH PROFILE PRESENTERS**, more **PERFORMANCES**, more **COMPETITIONS**, and more **BREADTH**.

Our 53rd National Conference this summer in Boston will continue this trend and there is not a better time to be in Boston than this July.

- **More Variety** – opera, art song, music theater, pop/rock, voice science, body alignment, acoustics, copyright law, private studio, pedagogy, audio technology, collaborative pianists, choral singing, the changing voice, new books, jazz, new music, CCM, spirituals, and more! The variety of topics presented is more diverse than ever before. View the program and presenter list [online](#). Three great [pre-conference workshops](#) kick off the conference and feature diverse and timely topics.
- **More Sessions** – We have added a fifth breakout session slot to cover even more topics making a total of THIRTY breakout sessions. Your problem will not be finding a great session to attend but choosing which great breakout to attend. Don't worry, everything is being recorded so you can also get a recording of the breakout you had to miss.



inter nos

VOLUME 47, NO. 1

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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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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

Do you want to have the best studio in your town; or rather do you want to have the best studio you can have? Do you want to be the best teacher around, or do you want to be the best teacher you can be?

Comparison — comparing your teaching to another teacher's, or comparing your students to another teacher's students — is a direct road to unhappiness.

According to Dr. Brené Brown, author of *The Gifts of Imperfection*, "Comparison is all about conformity and competition... The comparison mandate becomes this crushing paradox of "fit in and stand out!" It's not "cultivate self-acceptance, belonging, and authenticity"; it's just be like everybody else but better. "Comparison is the thief of happiness."

Our voice teaching tradition has a long, unhealthy relationship with comparison. "My pedagogy is better than yours, my alma mater is better, my teaching lineage, my preference in music, my European career, my vocabulary, my students. My students. My students are better than yours." What a nasty, dark trap to fall in to. And yet how difficult to avoid. We send our students to adjudications and auditions. If they win, we've proven, "Today, my students are better than yours." If they don't win, we become defensive and look for excuses that point away from our possible failure.

So what is the healthy alternative to comparison? How can we provide opportunities for our students without comparison? It starts with a core attitude shift at the outset. Change the outlook to, "My pedagogy will be good as long as I keep learning. My teaching lineage has served me well, now how can I make it even better for those who follow me? My European career serves me through unique experiences and expertise as I guide my students. My vocabulary serves me well but I am open to new developments in our language. My students -- I have given my students the best I have to offer; now let them do with it what they will. And today, at this point in time, that teacher's student performed better than my student."

The healthy alternative is not to compare yourself and your students to others, but to compare your past to your future, and your students' past to their futures. The key is to get excited about steps you can take to make your own future and your studio's future even better than the present. As Brown points out, "The important things are creativity, gratitude, joy, and authenticity."



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2014 Membership Cards Now Available Online at NATS.org



If you have paid your membership dues for 2014, you can now download and print your 2013 NATS Membership Card directly from the NATS website. Here's how:

- Log in to the [NATS website](#) with your e-mail address and password.
- Visit the [Member Home](#) page on the website
- Click on the [2013 Membership Card](#) link to display your card in a new window, which you can then print.

You may also call us at 904.992.9101, Monday-Friday 8 a.m. - 4 p.m. Eastern Time.

STILL TIME TO RENEW FOR 2014!

If you have not already paid your 2014 NATS membership dues, please take care of this so you won't lose your membership privileges. All members who do 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, won't be able to participate in student auditions, or any other NATS activities.

I'm Boston Bound. Are You?

— continued from page 1

- **More High Profile Presenters** – NEVER have we had the star power that has been assembled for this conference. "Total Package," "Renaissance Man," "Scholar," "Sublime Singer," are but a few of the adjectives associated with the name THOMAS HAMPSON who will thrill us with his singing but also challenge us with his intellect. Steven Zeitels and Robert Hillman, partners in some of the most outstanding recent advances in the treatment of voice disorders, will share with us what they have been investigating. Broadway star Kate Baldwin, recently seen in **Big Fish** on Broadway; Melissa Cross, one of the most in-demand vocal coaches for rock/heavy metal singers; Margo Garrett, one of the country's leading collaborative artists and coaches; composers Andrew Lippa and Jake Heggie; singers D'Anna Fortunato, and Donnie Ray Albert; authors Judith Carman, Julia Davids, Ken Bozeman, Ruth Friedberg, Karen Hall, Matthew Edwards and so many others.
- **More Performances** – Thomas Hampson's recital will be in the magnificent Jordan Hall at the New England Conservatory. NATSAA Winner Andrew Garland; National Music Theater Competition Winner Jacob Keith Watson who will be making his Broadway debut in **Violet** this March; Andrew Lippa and Kate Baldwin in a Sondheim focused publisher showcase; and several lecture recitals in breakout sessions. Performances by the many master class singers round out a stellar group of performances.
- **More Competitions** – This year the FIRST EVER National Student Auditions joins NATSAA, and the second National Music Theater Competition to bring more competition singers to the national conference than ever before!
- **More Breadth** – I always remind our attendees that there is no way we can cover every possible topic in one conference but over three conferences they should be able to see the breadth of our profession presented. Because of the expansions mentioned above, this conference will have the broadest coverage in topics of any NATS conference ever.

But we have even more for you. A great gala banquet celebrating the 70th anniversary of NATS with a special speaker and honoree; plenty of time to enjoy the company of colleagues from around the world who will join us; the surrounds of Boston provide ample opportunity for your family to enjoy the trip as well; our hotel is in the middle of Copley Square Mall with a grocery store across the street to help you keep your food expenses down.

Whew! I can't wait to see you there. **[REGISTER NOW!](#)**

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



Allen Henderson,
NATS Executive Director

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.

INTERNATIONAL

by Marvin Keenze, International Coordinator

ICVT: The ICVT Ninth Congress will be held in Stockholm, Sweden, in August 2017. The Voice Teachers of Sweden and European Voice Teachers Association will play host to the event and we will celebrate the 30th ICVT anniversary.

AMMCA: The Mexican Association of Teachers of Singing had its fifth national conference in beautiful Xcaret, Quintana Roo, near Playa del Carmen with 100 in attendance. AMMCA is now present in 19 of the 31 states in Mexico. Cecilia Montemayor is the founder and president and announced that in January 2015 the group will meet in Merida, Yucatan.



Quotable

“The tongue is the pen of the heart, but melody is the pen of the soul.”

– Rabbi Schneur Zalman of Liadi

“I think it’s fascinating to note that some of the most successful organizations of our time got there by focusing obsessively on service, viewing compensation as an afterthought or a side effect. As marketing gets more and more expensive, it turns out that caring for people is a useful shortcut to trust, which leads to all the other things that a growing organization seeks.”

– Seth Godin

NATS MEMBERSHIP SUMMARY January 1 - December 31, 2013

ACTIVE	2009	2010	2011	2012	2013	+/-
1st Quarter	6,123	6,659	6,669	6,705	6,992	4.0%
2nd Quarter	6,312	6,870	6,861	6,894	7,060	2.4%
3rd Quarter	6,706	7,186	7,171	7,171	7,040	-1.8%
4th Quarter	7,001	7,360	7,343	7,371	7,251	-1.6%

EMERITUS	2009	2010	2011	2012	2013	+/-
1st Quarter	333	350	375	394	394	-
2nd Quarter	335	346	373	391	395	1.0%
3rd Quarter	333	348	374	390	395	1.3%
4th Quarter	339	356	382	393	401	2.0%

NEW & REACTIVATED	2009	2010	2011	2012	2013	+/-
1st Quarter	149	268	274	257	226	-12.1%
2nd Quarter	223	432	391	358	381	6.4%
3rd Quarter	556	707	638	610	569	-6.7%
4th Quarter	850	890	732	793	793	-

RESIGNATIONS	2009	2010	2011	2012	2013	+/-
1st Quarter	34	54	69	40	29	-27.5%
2nd Quarter	86	56	97	52	51	1.9%
3rd Quarter	87	56	97	53	51	-3.8%
4th Quarter	98	68	98	60	61	1.7%

LAPSED	2009	2010	2011	2012	2013	+/-
1st Quarter	596	570	874	823	967	17.5%
2nd Quarter	430	504	773	744	878	18%
3rd Quarter	391	451	723	699	851	21.7%
4th Quarter	370	426	692	667	793	18.9%

IN MEMORIAM

September 2013-January 2014

Stella Bauman	Louis Nabors
Patricia Conrad	Nancy Nash
Dallas Draper	Catherine (Kay) Payn
Margarita Sawatzky Evans	David Price
Philip Frohnmayer	Karen Ruta
James Glass	Jane Snow
Emily Lowe	Onnie Anne Taylor
Don Mathis	Rose Taylor
	Russell Young





SCHOOL OF MUSIC

2014 IOWA MUSICAL THEATRE CAMP, JUNE 15-20

UI's Musical Theater Camp features daily classes in dance movement, singing, acting, and staging. Campers participate in staging and performing scenes from selected musicals, and explore musical theatre vocal styles and technique with UI voice faculty members. The week culminates in an energetic final performance.

- At the University of Iowa School of Music, Iowa City, IA
- Application is available on the ISMC website: www.uiowa.edu/~bands/ISMC
- Application deadline: May 2, 2014 (early registration: April 18)
- For incoming 10-12th graders



BE A PART
OF **BIG**
SOMETHING

www.uiowa.edu/~bands/ISMC

Use It or Lose It; Teaching Singers Who Are 50+

by Barbara DeMaio Caprilli, DMA

From the day we are born until the day we die, our bodies, and our voices, are constantly changing. The aging process causes changes in the laryngeal cartilages and joints, the muscles on the inside of the larynx, the covering of the vocal folds and the efficiency of the nerves that tell the larynx what to do. Joint surfaces erode; the delicate balance between the arytenoids and the cricoid is disrupted, and can affect the correct emission of tone. Aging brings a loss of muscle tone in the entire body and the larynx is not exempt. In addition, the mucous glands atrophy and reduce in number as we age, causing dryness. In women, the hormonal imbalance caused by menopause can step up the hardening of the laryngeal cartilage, thicken the covering of the larynx, and create a situation not unlike what men go through in puberty, but in a shorter time period. These physical changes that come with aging can create an unsteady tone, or "wobble," a glottal gap that creates a breathy tone, as well as hoarseness, decreased volume, and loss of breath support and range in both men and women.

There is good news, however. The "use it or lose it" philosophy of moderate exercise to maintain body health applies to the singing voice, as well. Pedagogues such as Barbara Doscher and voice scientists such as Jean Abitbol and Ingo Titze agree that the deterioration of the voice can be avoided by following a healthy lifestyle and maintaining moderate weight, blood pressure, percentage of body fat, and vital breathing capacity. Good hydration is even more important as we age; voice therapists recommend that we drink a half ounce of water for every pound of body weight every day. Hydration is especially important for female singers; women have less shock-absorbing fluid in their vocal folds, and this may be one of the reasons that they are more prone to certain voice disorders such as vocal nodules.

When teaching singers over 50, it is important to be aware that the changes in the larynx can cause the voice to "feel" different; passaggio points can shift, and the balance between head voice and chest voice can change. Vocal range can change, on both ends of the voice, and stamina and breath support can be a challenge.

Changes in the larynx can tempt the singer to carry too much weight into the high voice that can contribute to loss of range. Semi-occluded exercises such as the Stemple vocal function exercises, the straw exercises of Ingo Titze, as well as lip and tongue trills, have been used with great success to maintain the balance between head

and chest in the middle of the voice, as well as the second passaggio in the female voice. Simply put, semi-occluded exercises change the way that the vocal folds vibrate, helping them to vibrate in a more efficient, economic manner and taking pressure off of the instrument.

Teachers need to be aware that neck and tongue tension in the singer can contribute to wobble or "bleat." Although it is not uncommon for vibrato to change as we age, a too fast or too slow vibrato can be avoided by constantly working on the balance between a free, released larynx and steady breath support.

Finally, the teacher should encourage their students over 50 to exercise a regular practice regimen; at least 15-30 minutes a day, using both vocalizes and repertoire. This is particularly important for older singers in order to maintain muscle tone and keep the joints of the larynx supple.

Recommended Resources:

Abitbol, Jean. *Odyssey of the Voice*. Translated by Patricia Crossley. San Diego: Plural, 2006.

Benninger, Michael, and Thomas Murray, eds. *The Performer's Voice*. San Diego: Plural, 2006.

Caprilli, Barbara DeMaio. *Singing Through the Storm; The Effect of Menopause on the Elite Singing Voice*. Dissertation defense: <http://www.barbarademaio.com/media-gallery/detail/20/51>

LeBorgne, Wendy D, Rosenberg, Marci Daniels. *The Vocal Athlete*. San Diego: Plural, 2014.

Linville, Sue Ellen. *Vocal Aging*. San Diego: Singular, 2001.

Rayapati, Sangeetha. *Sing into Your Sixties...and Beyond!* Delaware, OH: Inside View Press, 2012.

Smith, Brenda, Sataloff, Robert T. *Choral Pedagogy and the Older Singer*. San Diego: Plural, 2012.

Barbara DeMaio Caprilli is the Artistic Director of American Singers' Opera Project, and Asst. Prof. of Voice at the University of Central Oklahoma. You can find out more about her at www.barbarademaio.com and www.asop-inc.org

Focusing Your Studio

by Nancy Bos, Associate Editor

The lemonade stand is a geography based business. It serves the people who are in that neighborhood. 7-11, however, transformed the lemonade stand into a different business structure. They marketed Slurpees as low cost refreshment available any time from 7 a.m. to 11 p.m. 7-11 is a commodity based business and at age 12 I was willing to bike three miles to get a Slurpee. But Starbucks made refreshing drink sales into a community based business. They put in comfy chairs, a fireplace, music, and ambiance. Some offer meeting areas that have hosted NATS chapter board meetings over the years.

The underlying idea that we as independent voice teachers are small business owners can be an uncomfortable one. For many of us, the lemonade stand is our only background in entrepreneurship. For many of us, we came to this business to share our talents and love of teaching, not to be entrepreneurs. Not many of us have business degrees, and wouldn't consider ourselves experts in business structure and marketing. To move forward and feel a little more comfortable, it is important to have a clear idea of who your studio should serve and how to serve them. Knowing these things bring your business decisions into clear focus.

A classic model for a voice studio is one which focuses service in the local area; a geography based business. A student will study with the teacher who is within a reasonable distance from home. These studios can be found in homes, churches, youth theaters, and music stores all around the country. The teacher in a geography based business will rely on word of mouth and some local advertising such as fliers and tear-sheets to attract new students. Student loyalty based on location means that retention is high and turn-over is low if the instruction quality meets the students' expectations.

But there are also commodity based studios, often attached to independent music schools that also serve string players, brass and woodwind, and sometimes rock musicians. A commodity based school will attract students by offering competitively low rates, pool money for marketing, and ensure a steady flow of incoming students, however not necessarily retention. This type of voice studio is ideal for the student who wants to dip a toe in to see if voice lessons are for them, or the student who has a specific short-term goal, such as learning an art song for Solo and Ensemble or a lead vocal for an open mic.



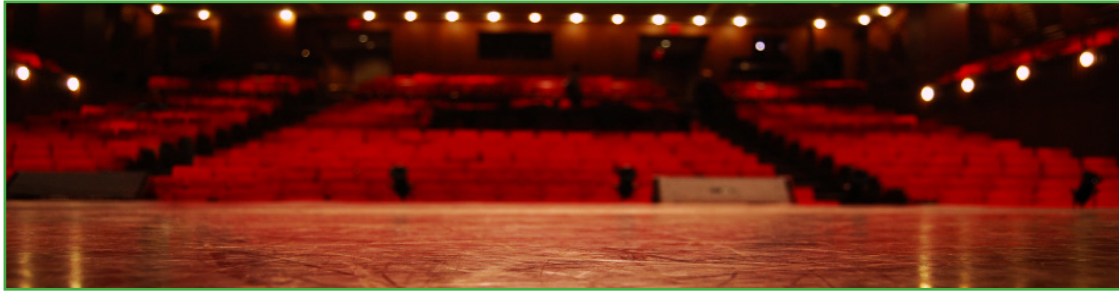
<http://blog.supermedia.com/>

A third type of studio has developed. The community based studio caters to a specific type of singer and teacher is involved in that singer's community. Students are willing to travel much further if they perceive a special value is available exclusively from that teacher. That value could be the teacher's professional singing career, the network of students from that teacher who have gone on to careers, a specific empathy for a type of student such as young children or singers with learning disabilities, a specific knowledge of an uncommon teaching method such as barbershop or jazz, or countless other draws. It is possible to serve more than one community in one studio, as long as extra-curricular activities are aimed at supporting each community. For instance a teacher might be a Singing Voice Specialist working on vocal rehab and also an opera singer working with advanced classical singers.

In the last few years we've seen the emergence of a new trend in teaching. Internet video lessons are appealing to teachers who are looking for ways to expand their client load, teach former students who've moved away, or reach underserved populations in rural areas. An on-line studio can be a commodity or community based studio, but does not define a new category.

All three models are viable in today's market. But each has a different strategy, focus, and measurement of success. Choose a strategy and focus.

Nancy Bos has an independent studio in Bellevue, Washington. She enjoys running a community based studio specializing in musical theater, rock, and the blues.



Have You Hugged Your Performance Anxiety Today?

by Diana Allan

It was the night before. I just lay there in bed. I couldn't sleep. I was breathing funny, my heart was pounding, and my thoughts were...well, noisy. Some of the thoughts that went racing through my head were, "I need to sleep. I need to just calm down and get to sleep. Tomorrow will be here soon enough."

I bet you thought I was describing the night before an important performance, right? Nope, I was recalling the night before my much anticipated wedding day. I was so excited! Isn't it funny though, how the excitement I was describing sounded exactly like anxiety – performance anxiety? That is the curious thing about this thing we call performance anxiety or the jitters or butterflies. We have learned to interpret these feelings as, "I'm not ready!" or "Something must be wrong with me." or "This is awful." However, as you can see from the previous example, when we have very similar feelings in a different circumstance or in a different context, we interpret these same feelings as excitement—not anxiety.

I would imagine that when you decided to become a musician or when you decided to pursue performing more seriously, you chose to do so because you loved the thrill or the excitement of performance, but somewhere along the way you began to view that excitement as anxiety. As you learned more about your craft, your playing or singing, or performing, the excitement started to dull and anxiety took hold. This can happen for many of us when we put too much pressure on ourselves to perform perfectly, or when we care too much about what others think. All of a sudden, we aren't performing because we love it or because it thrills us. We are performing to impress or to prove something to others or to ourselves. Before we know it, our mindset or beliefs about performing have more to do with protecting ourselves than with sharing ourselves in our performances.

Today, I am asking you to reconsider this view and to consider instead your ability to embrace the pre-performance butterflies as a sign that you are ready to perform—thus, the title of this article: Have You Hugged Your Performance Anxiety Today?

This title is to help you realize that your thoughts are more powerful than you realize.

The most powerful tool you have to work with is your mind. The most important technique you need doesn't have anything to do with your instrument, your playing, your singing, or what you practiced in your last rehearsal. The most important technique, or skill, you possess is your ability to keep yourself calm and focused in the face of doubt and fear so you can trust your preparation and perform freely and easily.

Take a second or even a third look at how you interpret the feelings you have prior to performance. Before your next performance, pay attention to the thoughts and feelings you have. At the first twinge of nerves, stop and think...what IF these feelings are your body's way of saying, "I'm ready!?" What if those butterflies indicate that the excitement you used to feel about performing is still down there waiting for you to recognize it?

It will take time and effort to change old thought patterns and adopt new beliefs that are more effective for you and your performing, so take it one step at a time. Begin by becoming more aware of the thoughts you have and determining whether they help or hinder your performing. Keep the ones that are helpful and make a plan for dealing with the others.

Next time those butterflies start flying around, embrace them as normal—part of your new pre-performance routine and ask yourself, "What do I risk by hugging my performance anxiety today?" What if you risk nothing more than performing your best when it matters most? Isn't that a risk you're prepared to take?

Diana Allan is Associate Professor of Voice at the University of Texas at San Antonio. She is also a certified Peak Performance Coach who works with musicians to help them break through the barriers that prevent them performing at peak levels.
www.musicpeakperformance.com

Nothing Beats A Mentor

by Devon Bakum

Many years ago, I went to work for IBM as a young twenty-something. I was new to the business world and certainly had the smarts and drive to succeed, but absolutely no experience. Another woman in my department, a woman with considerably more experience than I, took me under her wing. Charlene saw something in me that she wanted to nurture. She met with me each morning, helped me plan my day, reviewed presentations with me before I gave them, and coached me on networking and swimming the hazardous waters of business politics. She took a personal interest in my success with the organization and gave me tangible tools to succeed.

I had a mentor.

In the twenty years that I have been teaching private voice, I have had colleagues and teachers give me advice and input but never experienced the level of mentoring I enjoyed at IBM. I honestly never even considered it until this past summer, when a former student contacted me with an unusual request. Naomi was entering her senior year in a classical voice program and was considering opening a private voice studio upon graduation. Could she possibly observe my teaching?

Naomi observed and absorbed for six weeks this past summer. She arrived prior to my first student to discuss the day's schedule. She took copious notes during lessons, from time to time contributed her own impressions or suggestions, and stayed for a debrief at the end of each day. She reviewed my book keeping, music library, student records, and the tools I used to help teach. In six short weeks, she learned things that had taken me decades to figure out. Naomi also contributed a great deal, as she brought a new perspective and saw things I missed as I juggled accompaniment duties along with my teaching. I, too, grew from our mentoring relationship.

Those six weeks have called me to examine and question how we nurture new teachers. Many (perhaps most) of us started our teaching without a lot of guidance. Some have benefitted from voice pedagogy classes offered in college, workshops offered through NATS, or the wide variety of training offered to voice teachers in private programs. Others rely on their own experience as a student and a small number teach private voice without much formal experience at all, capitalizing on their own natural talent and good instincts.

NATS has a wonderful mentorship program that it offers to emerging teachers. Mentees connect with more experienced

teachers with the goal "to improve substantially the studio teaching skills of these promising young teachers." But the program's reach is limited. I think we can do more. I think the NATS mission statement, quoted below, calls on all of us to be proactive in mentoring emerging teachers:

To encourage the highest standards of the vocal art and of ethical principles in the teaching of singing; and to promote vocal education and research at all levels, both for the enrichment of the general public and for the professional advancement of the talented.

As I tried to research this topic, I spoke to a variety of both private and college voice teachers, hoping to find examples of mentorship programs that were successful for new teachers. Most simply told me that there wasn't enough out there, that they couldn't find a model that worked. Again and again, I heard that, as a profession, we do not do an adequate job mentoring our next generation. Instead of positive examples, I heard too many stories of voice teachers secretively hoarding their own methods and tools and acting territorial with their own success. Only one teacher spoke of freely opening his studio to interested colleagues to share his own expertise and help others improve their own teaching.

Teaching voice takes solid knowledge of vocal technique, pedagogy, anatomy, performance, repertoire and more. Running a private voice studio takes myriad skills - marketing, accounting, business, time management, arts management, networking. This is a lot to ask of a young professional without a network to support him/her. Can we, as NATS members, work harder to provide a network to emerging teachers in our own communities?

I think we can, but we may need to be more proactive as individuals or local chapters. We can set up intern programs within our own chapters or welcome colleagues into our studios. I already have a colleague who has scheduled time to observe my teaching next month. I plan to offer graduating high school students the same opportunity I shared with Naomi. I wonder if the NATS Intern Program ever needs new mentors? Maybe it's time for me to volunteer.

I think Charlene would be proud.

[Devon Bakum runs a private studio in Wilbraham, MA and teaches as adjunct faculty at Bay Path College. Bakum has served as Western MA NATS chapter president two times.](#)

Ideas for Saving to Attend the Boston NATS Conference

by Nancy Bos, Associate Editor

Going to a NATS conference can be a real ding to an independent voice teacher's wallet. But take it from those who go regularly; the education, networking, and feeling of community make it so worthwhile. Here are some fresh ideas about how to save money to attend our big event.

- If you have a birthday between now and June, ask those who would give you gifts to give you money for the conference instead.
- Hold a fund-raising recital.
- Hold an on-line recital – live-stream a private concert from your studio and ask friends to pay \$10 to “attend” from home. If thirty friends, students, and family members show up, they’ve covered the cost of your flight!
- Find a sponsor. Do you work for a youth theater or private school that would give you a partial grant to attend?
- Set up a crowd funding page and let your students know about it. If 30 people kick in \$20, you’ve got your hotel paid for!



- Hold a one-time-only voice class for your church choir and charge \$20 per person.

And here are some ideas about how to save money while there:

- Share a room with someone. If you don't know anyone, try asking on the members-only Facebook page.
 - Bring your own food or stop at a grocery store when you arrive. There is a grocery store across the street from our conference hotel! This makes breakfast a lot more comfortable; you can stay in your jammies and save money.
 - To get to the conference, carpool, bus, or use the T subway system.
 - Start looking for cheap flights now.
- Can't wait to see all of you there!



Volunteer Opportunities Available in Boston

Learn more at nats.org/Boston2014

There are numerous volunteer opportunities for NATS Members, SNATS Members, and students of NATS Members who will be attending the 53rd National Conference in Boston, Massachusetts. We need you to join our volunteer team and help us make this another memorable and successful event!

Please make plans now to help support the NATS 53rd National Conference July 5-9, 2014, in Boston, MA, by giving a gift of time and volunteering to help with registration, session support, being a Welcome Ambassador, or volunteer support staff member. Any gift of time will be greatly appreciated and will ensure that you are an important part of this wonderful event.

For more information, e-mail info@nats.org or call 904-992-9101. For complete information about the conference, visit: www.nats.org/Boston2014.

HOTEL INFORMATION

Marriott Boston Copley Place lies in the center of Boston. It features 1,147 accommodations that come with beds that have premium beddings. Guests can sleep comfortably with down comforters and triple sheeting. In addition, each room is equipped with cable TVs and high speed internet connectivity. The hotel has an on-site café and several bar and restaurants. The property is in close proximity to the business district and next to Copley Place Mall.

110 Huntington Avenue, Boston, MA 02116

Phone: 1-800-228-9290

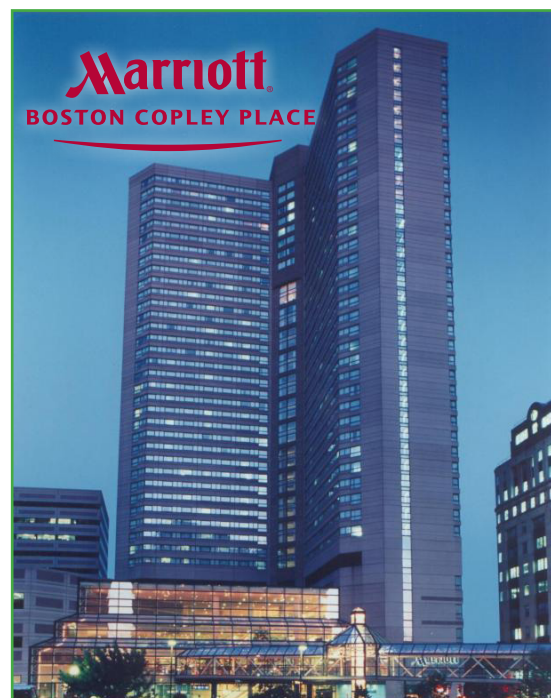
[Boston Marriott Copley Place Home Page](#)

Special NATS Group Room Rate:

\$149 (single/double)*

Call 1-800-228-9290 and ask for the "NATS GROUP RATE"
OR [register online](#)

Free WiFi for all attendees in guest rooms and all lobby areas.



TRANSPORTATION



Go Boston Shuttle - Special NATS Rate!

We have secured a discounted shuttle service from Boston Logan International Airport to The Boston Marriott Copley Place. You must complete your shuttle reservation online through the [Go Boston Shuttle NATS Conference portal](#) to receive the discounted pricing.

Public Transportation in Boston

Public transportation from Logan Airport is super easy to use. Boston locally refers to their subway system as the T. The simplest way to get from the airport to the hotel is outlined on the [MBTA's website](#). Basically, it's a quick shuttle ride to the blue line and then a change to the green line at Government Center Station. The green line splits off into different routes, but any letter train will get you to Copley Station (which is closest to our hotel). From there it's just a short walk to the hotel! A single ride on the subway costs \$2.50 and that trip takes about 45 minutes. You can purchase single one way tickets or a weekly ticket in the baggage claim area of the Boston Logan International Airport.

Prices: Charlie Ticket: \$2.50 - FREE transfer to Local Bus; DISCOUNTED transfer to Express Bus-One Transfer valid within two hours of paying our fare; Day/Week Link Pass: \$11.00 for 1 day or \$18.00 for 7 days; Valid on Subway, Local Bus, Commuter Rail Zone 1A, and Inner-Harbor Ferry.

Old Town Trolley Tours [Special Ticket Prices for NATS Conference Attendees!](#)

Old Town Trolley Tours is Boston's largest and most trusted sightseeing tour company, entertaining guests in Boston for over 29 years. We have secured a **special ticket* discount for NATS Conference Attendees at \$36 for Adults and \$34 for Seniors/Children**. You must purchase your trolley ticket through the NATS Conference Registration site to receive the discounted price.

*This special ticket is good for two consecutive days. You will be able to hop on and off all day at 20 convenient stops for sightseeing at your own pace. There is a trolley stop right at our conference hotel for your convenience.



SPOTLIGHT MASTER CLASS: LAURA BROOKS RICE

Opening Day Master Class • July 5, 2014 • 2:30-4 p.m.

Tired of clinicians who dance around technical issues when working with singers? Well we hear you. Laura Brooks Rice will work with a variety of singers and specifically address technical issues. Rice teaches at Westminster Choir College, The Curtis Institute, and is Co-Director of the CoOPERative Program.

About Laura Brooks Rice

Mezzo-soprano, LAURA BROOKS RICE has won acclaim on the opera and concert stage for her rich, warm voice, musicality, charm and sensitive acting ability.

Since 1985, Rice has been teaching at Westminster Choir College in Princeton, New Jersey where she is Professor of Voice. In addition to teaching private voice, Rice teaches courses in opera: The Singing Actor: Opera and Opera Auditions: Techniques and Preparation and has also been the coordinator of the Opera program. Along with her teaching at Westminster, Rice has a private studio and has been a vocal consultant to the Metropolitan Opera's Lindemann Program as well as the Domingo-Cafritz Program with the Washington Opera. Her private students are currently singing as regular principal artists at The Metropolitan Opera, Washington Opera, New York City Opera, Sarasota Opera, Opera Theater of St. Louis, Ft. Worth Opera, Dayton Opera, Minnesota Opera, Nashville Opera, Opera Company of Philadelphia, Mobile Opera, Maggio Musicale, Opera Omaha, Portland Opera, Knoxville Opera, San Diego Opera, Lake George Opera, Mozarteum in



Salzburg, Opera North, Central City, Atlanta Opera and Aix en Provence.

Rice is on the steering committee for the Singer Training Council under the auspices of Opera America. She is member of the board of advisors of Astral Artistic Services as well as the Princeton Festival. She has served as a judge on the panels of the National NATSAA Competition and Astral Artistic Services Annual Auditions.

Notable achievements of her private students this year include acceptance into several prestigious summer programs including Merola, Santa Fe, Glimmerglass, Central City, Music Academy of the West, Opera North, Opera Saratoga, IVAI (Virginia) and year long programs with Minnesota Opera, Virginia Opera and Sarasota Opera. In 2013-14 her students were winners in the Metropolitan National Council, George London and Jeuness Ambassadeurs Lyriques Competitions.

She is the Co-director of one of Westminster's newest programs the CoOPERative Program, and three-week intensive opera-training program.

Do You or Your Students Want To Participate In A Master Class?

The 2014 NATS National Conference will feature several major master class sessions. We welcome self recommendations or recommendations of students to participate in the sessions below. Please note the requirements for each session and complete all required fields in order to complete your recommendation. An audio sample is required in order to be considered.

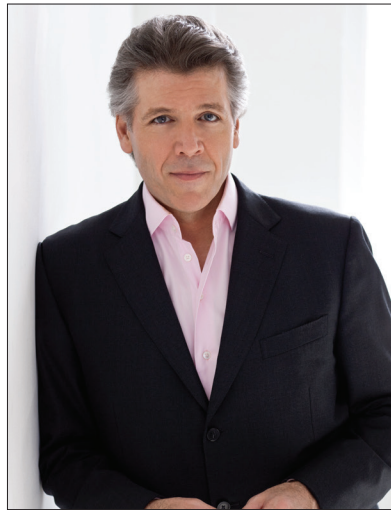
INSTRUCTIONS:

- 1) **Complete the online application** (Requires login to NATS account)
- 2) All applicants must provide an audio sample of appropriate repertoire, maximum 4 minutes. MP3 is the preferred format.
- 3) NATS members volunteering themselves should enter their name in both the NATS Member field and the Applicant field.



FEATURED GUEST ARTIST: THOMAS HAMPSON

Renowned baritone Thomas Hampson will join attendees at the 53rd NATS National Conference in Boston July 5-9, 2014, as the featured performer, in addition to teaching a master class and speaking during the week. Praised by the New York Times for his "ceaseless curiosity," Hampson enjoys a singular international career as an opera singer, recording artist, and "ambassador of song," maintaining an active interest in research, education, musical outreach and technology. He has performed in the world's most important concert halls and opera houses with many renowned singers, pianists, conductors, and orchestras. Recently honored as a Metropolitan Opera Guild "Met Mastersinger," he is one of the most respected, innovative, and sought-after soloists performing today.



thomashampson.com

IN CONCERT

July 7 @ 8 pm
Jordan Hall, New England Conservatory

MASTER CLASS

July 8 @ 10:30 am
Boston Marriott Copley Place Ballroom

LECTURE and Q&A

Hampson – July 8 @ 2:00 pm
Marriott Copley Place Ballroom

[Purchase Tickets Online](#)



FEATURED MASTER CLASSES

Pop/Rock Panel • July 5 • 4-5:30 pm
VP Boyle, Melissa Cross, Sheri Sanders

Join these industry experts in a discussion about the vocal training, audition techniques and the unique demands of the new pop-influenced musical theatre and rock musicals on Broadway.

Master Class • July 7 • 2-3:30 pm
Margo Garrett

One of the country's leading collaborative artists and teachers of the art of collaboration between singer and pianist, Margo Garrett will work with three singers in this master class. Garrett teaches at Juilliard as well as numerous summer programs around the country.

Stepping on Stage • July 7 • 10:30 am-noon
Pop/Rock Music Theater
VP Boyle, Melissa Cross, Sheri Sanders

Continuing this popular series at NATS conferences, our panel will hear pop/rock music theater auditions from a variety of singers and offer their immediate and complete feedback on their success in the audition.



VP Boyle



Melissa Cross



Sheri Sanders



Margo Garrett

Voice Science Sessions • July 6
Stephen Zeitels & Robert Hillman

Zeitels and Hillman of the Harvard Medical School and Massachusetts General Hospital Voice Center share with you some of the amazing cutting edge research happening today and how it is being used to treat singers.

Lunch With Andrew Lippa • July 7 • 12:10 pm-1:15 pm
Andrew Lippa

Grab your lunch and join Emmy winner and Tony and Grammy nominee Andrew Lippa for a lunchtime master class where he coaches singers on his songs. Lippa is currently receiving critical acclaim for his oratorio I am Harvey Milk which he composed and in which he also sings the role of Harvey Milk.



Andrew Lippa



Stephen Zeitels



Robert Hillman

PRE-CONFERENCE WORKSHOPS

More Than a Feeling: Using Audio Technology to Perfect Your Pop/Rock Singers' Performances

Matthew Edwards

Singing pop/rock consistently and effectively requires a unique skill set. Vocal technique and communication are of course important, but even the best singer can sound like an amateur if they don't have the proper equipment. For many decades, audio enhancement has been used in the production of commercial recordings. The audio effects used to create the final product have changed the way the public experiences the singing voice. In order to produce results that meet audience expectations, voice teachers must now include audio technology in their lessons. This workshop will show participants how audio enhancement affects what we hear, how to put together an audio system for your studio, and how to use that equipment in a private lesson.



Matthew Edwards

The Pedagogy of Pedagogy: Teaching Singers to be Teachers

Stephen Austin

If you teach Voice Pedagogy or related courses, this will be a workshop you do not want to miss! It is one thing to have the knowledge and be a good voice teacher, but what about teaching the next generation how to teach voice? Want to engage young minds with your passion for voice science and its practical application? Need to re-imagine your pedagogy course(s)? How can you make the case for more courses related to voice science in your degree programs? What about undergraduate versus graduate level courses? Need syllabus ideas? Join Stephen Austin as he leads participants through the process of discovering best practices in the teaching of voice pedagogy.



Stephen Austin

Pre-Conference Workshop Registration

Registration \$45 with full conference registration (or \$75) - Three pre-conference workshops will be held this year. Choose one of the three sessions listed on this page. For more information, or to register, visit NATS.org/Boston2014.

A Collaborative Approach to Releasing Tongue and Jaw Tension: Foot to Head

Martha Randall, Jodi Barth, Gincy Stezar

This team has received rave reviews in their work at several NATS Intern Programs as well as other conferences. In this synthesis of two different disciplines to add to pedagogical tools, Barth and Stezar have found that the feet often play an important role in jaw and tongue tension and Randall has found that adding vocalization during and after a variety of prescribed physical stretches improves ease of production as well as increases pitch and dynamic range. This workshop will include basic knowledge, self-diagnostics, case studies from the audience, guided hands-on training in small groups, practical suggestions regarding topics such as performance footwear, and Q & A. You will leave with specific strategies you can immediately apply to your work.



Martha Randall



Jodi Barth and Gincy Stezar



70TH ANNIVERSARY BANQUET

Please come join us on July 8 as NATS members and conference attendees enjoy dinner and celebrate the 70th Anniversary of the association and its work. The event will feature the nationally acclaimed and high-energy White Heat Swing Orchestra, dancing, a special guest of honor and time to have fun with your colleagues on the last full day of the conference.



The White Heat Swing Orchestra is nationally acclaimed as one of the hottest swing bands. The band was a major pioneer in the revival of swing and lindy in the 1990s. It performed for nearly two million fans at Boston night club The Roxy over four years and was the first swing band to receive Boston Magazine's Best Dance Band Award. WHSO has backed up Tony Bennett and Cab Calloway at the Roxy.



FEATURED CONCERTS



Andrew Garland
2012 NATSAA WINNER

Baritone Andrew Garland has been saluted by The New York Times as having a "distinctly American presence" with a "big voice" who is "an able and comfortable performer." Equally at home in opera, concert and recital, he brings to each genre a powerful voice and extremely sensitive delivery.

Jacob Keith Watson **2012 NMTC WINNER**

Watson has performed roles in numerous mediums and genres. In February 2013, Watson made his European debut with the Kurt Weill Festival performing in a Broadway concert titled New York, New York, conducted by Maestro James Holmes of London. He will make his Broadway debut in spring 2014.



CONFERENCE REGISTRATION RATES

Types of Registration

	On or Before 4/01/14	After 4/01/14
Spirit of Boston Lunch Cruise (on July 4)	\$75.00	\$75.00
NATS Member – with Banquet and Recital Ticket Best Value!	\$425.00	\$475.00
NATS Member – with Recital Ticket ONLY	\$345.00	\$395.00
Joint NATS Member OR Non-Member Guest of Registrant – with Banquet and Recital Ticket	\$375.00	\$425.00
Joint NATS Member OR Non-Member Guest of Registrant – with Recital Ticket ONLY	\$305.00	\$355.00
Non-NATS Member – with Banquet and Recital Ticket	\$465.00	\$515.00
Non-NATS Member – with Recital Ticket ONLY	\$385.00	\$435.00

Register online at www.nats.org/Boston2014



ADVERTISING AND SPONSORSHIP INFORMATION

Join members of National Association of Teachers of Singing and their students in Boston for five days of networking, education, and music. Attendees are voice professionals and teachers at universities and private studios around the world. **Make your plans to exhibit at the NATS 53rd National Conference. Take this opportunity to promote your products and services to over 700 voice professionals at the Boston Marriott Copley Place, the official hotel for NATS 53rd National Conference.**

Complete Media Kit

CONTACT: Tom Strother, Marketing & Communications, (904) 992-9101 or tom@nats.org

Conference Program Book Advertising Rates	
Back Cover – 8-1/2" x 11"h	-SOLD-
Inside Front Cover – 8-1/2" x 11"	-SOLD-
Inside Back Cover – 8-1/2" x 11"	-SOLD-
Premium Full Page – 8-1/2" x 11"	\$550
Full Page – 8-1/2" x 11"	\$500
Half Page – 7-1/2" x 4 7/8"	\$400
Quarter Page – 3-5/8" x 4 7/8"	\$300

Exhibit Space Rates	
Exhibit Booth (10x10)	\$575
Additional Exhibitor Badges (each booth reserved receives two badges)	\$125

Conference Program Book Ad Specs

Please submit camera-ready files (TIF, JPG, PDF or EPS) at 100% of your completed ad size in 300dpi CMYK color. Full page ads that are to intended to print to the edge of the page should allow 1/8" bleed around all four sides. Artwork supplied without bleed will be sized to fill the 7-1/2"x10" ad space. **DEADLINE** for ad space reservations in the 2014 Conference Program Book is March 1, 2014. **DEADLINE** for Artwork

Flyer Inclusion Rates (Conference Packet)	
Distribute Your Flyer or Brochure in Attendee Registration Packets	\$300
Discounted Rate for Exhibitors and Advertisers	\$150

Publisher Showcase Rates	
Premium: Featured event with a dedicated time slot (45 minutes)	\$595
Regular: Simultaneously running time slots (30 minutes each)	\$495

Publisher Showcases

Showcase opportunities are available to Exhibitors at designated thirty-minute and forty-five minute time slots on a limited basis. Sessions will be held in theater-style ballrooms in which products and services can be introduced and demonstrated. Showcase Rooms will include a piano, lectern, and microphone. Additional equipment is the responsibility of the Showcase Exhibitor.



2014 Certified Election Results



Linda
Snyder



Dan
Johnson-Wilmot



Mitra
Sadeghpour



Carole
Blankenship



Kathleen
Arecchi



Lloyd
Mims

Lloyd Mims, Secretary-Treasurer, National Association of Teachers of Singing, has certified and approved the 2014 National Office Election Results. Newly elected officers will be installed at the business meeting at the conclusion of the 2014 53rd National Conference in Boston on July 9, 2014.

Name of Candidate	Office	TOTAL VOTES FOR	TOTAL VOTES AGAINST	APPROVED
Linda Snyder	President-Elect	435	8	YES
Dan Johnson-Wilmot	Vice President for Membership	433	10	YES
Mitra Sadeghpour	Vice President for Discretionary Funds and Field Activities (2 nd Term)	435	8	YES
Carole Blankenship	Vice President for NATSAA (2 nd Term)	437	6	YES
Kathleen Arecchi	Vice President for Workshops (2 nd Term)	431	12	YES
Lloyd Mims	Secretary – Treasurer	434	9	YES



The Section 179 Tax Deduction Made Simple

by Nancy Bos, Associate Editor

Section 179 of the U.S. tax code is something every independent teacher in the U.S. should be clear about. The good news is it is easy to understand!

It is all about depreciation. Everything you can depreciate reduces your net income, which in turn reduces your taxable income. Section 179 is really very simple. The voice teacher buys, finances, or leases qualifying equipment and/or software, and then takes a full tax deduction on it when filing taxes. Why is this interesting? Because normally we would need to depreciate our pianos, computers, and other technical gadgets over time.

For example, in the old way, if a voice teacher bought an \$8000 grand piano for the studio, the piano would need to be

depreciated \$1143 per year for 7 years. It would be up to the business owner to keep track of the years of depreciation.

Thanks to Section 179, the new way is to deduct the piano all at once, which could save \$2800 for the year (assuming a 35% tax bracket).

For items purchased in 2013, the deduction limit is \$500,000. But for items purchased this year, 2014, the deduction limit drops substantially to \$25,000. By the way, business owners can't use Section 179 to deduct more than the net income for that year.

For more detailed information, go to:
<http://www.section179.org>

A Collaborative Affair: NOA and NATS Join Forces in NYC

by Kathleen Arecchi, Vice President for Workshops, NATS



For the fourth time, NATS and NOA collaborated to develop a joint workshop/conference. Prior sessions were held in Memphis (2012), Atlanta (2010), and Los Angeles (2008). This most recent collaboration can only be described as enormously successful. NATS registrants numbered 141, and the total number in attendance pushed 300. Particularly exciting is that participants came from all over the U.S. and Canada. As always, I was so pleased to have an opportunity to meet up with so many NATS colleagues. This time I had a special treat in getting to spend time with a woman who was one of my very first voice students from I won't say how many years ago!

New York City is itself a strong draw because of the depth of its cultural offerings. However, the topic of this event, Opera and Music Theatre in the 21st Century: Tradition and Innovation Converge, encouraged a variety in the programming that was appealing to an especially large number of NOA and NATS



members. NOA planned sessions that were focused on opera, from acting and audition skills to areas of production, like the growing use of projections in scene design. NATS sessions focused on English lyric diction, varied singing techniques, and acting the music theatre song.

The Intersection between Opera and Music Theatre: A Performer's Life Today

Victoria Clark and Ted Sperling, both Tony awardees for their work in Adam Guettel's **A Light in the Piazza** (2005-Best Actress in a Musical and Orchestrations) presented a Master Class in which four singers worked with both of these professionals; thus, the singers were encouraged to approach their song material from a wider range of perspectives than they might have considered previously. And even though we may have wished that the time spent with the singers could have been longer, each performer revealed new dimensions in performance under the generous yet to-the-point guidance of these consummate professionals.



(©Laura Marie Duncun)

Victoria Clark and Ted Sperling
www.victoriaclarkonline.com and www.tedsperling.net

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Continued: NATS 2014 Winter Workshop

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Interview with Andrew Lippa

Rick Walters, Vice-President of Classical and Vocal Publications at Hal Leonard Corporation, guided a discussion/interview with composer and lyricist Andrew Lippa. We were fascinated to learn that Andrew studied both voice and piano; he was a winner in a NATS Song & Aria Festival as an undergrad; he taught in middle school for 3-4 years after graduation; and an important mentor in composition was William Bolcom. We also learned that Andrew is an excellent story-teller and has a great sense of humor. He concluded the interview by moving to the piano and performing the song he composed for Stephen Sondheim in honor of his 80th birthday. This 45-minute session was a wonderful introduction to Andrew Lippa and a perfect prequel to his Master Class that would take place later that day.

Andrew Lippa Master Class

The four singers and two alternates for Andrew Lippa's master class were asked to suggest two of his songs that they could prepare, then Andrew chose which he would like them to sing. Barely five minutes before the start of his session, Andrew asked where the alternates were because he had decided to have them sing, too. You can imagine the nervous excitement among the singers that ensued. With each one of the six singers, Andrew clearly demonstrated his early training and experience as a teacher. He quickly identified just what aspects of performance each performer needed to work on, and offered quick adjustments for the singers to try. What a difference for each one of them. The two hours simply flew by.



Andrew Lippa with Master Class Singer Brady Lynch



Andrew Lippa as singer, pianist, lyricist, composer
www.andrewlippa.com

They Sang in English...Really??

Kathryn LaBouff, the author of *Singing and Communicating in English – a Singer's Guide to English Diction*, brought her extensive experience as a diction coach for major opera companies and as a teacher of English diction at the Juilliard and the Manhattan Schools of Music to her Master Class.



Kathryn LaBouff

Kathryn gave us a short introduction to the diction principles that she employs when coaching singers. She then showed these principles in action as she worked with two singers on classical repertoire and two singers on musical theatre repertoire. There was strong consensus that this was an extremely valuable session because

we all need to learn more about singing well in English, and because, like other presenters, Kathryn was able so quickly to make just the right suggestion to improve the clarity of the text. What surprised many in attendance was the degree to which attention to diction also improved the quality of the tone, and seeing the light of discovery in the singers' eyes was an added bonus. This session had to end long before all attendees' questions were answered. Perhaps a longer session at another workshop is in order?

Flexible Vocal technique

Stephanie Samaras worked with four courageous, classically trained women helping them to discover their belt-style singing technique. Having viewed the video links the singers had provided when they applied to sing in a master class, Stephanie provided each singer with two song cuttings suited to their

continued on Page 20...

Continued: NATS 2014 Winter Workshop

— continued from page 19



Stephanie Samaras

voices. A fascinated audience watched and listened as the singers tried out various strategies offered by the ever energetic and enthusiastic Stephanie, and as the singers struggled to quell their anxieties. Regardless of their on-the-spot success levels, the singers went home with new concepts to explore further in their own singing and also with their students.

There were so many wonderful moments at this collaborative NATS workshop/NOA conference: Stephanie Blythe's uplifting keynote address, panels like that in which NATS President Katherine Proctor Duax participated along with the Presidents of NOA and Opera America, sessions on composers like Kurt Weill and with composers like Daron Hagen and John Bucchino, the yearly NOA collegiate opera scenes competition, the finals of the annual aria competition, performances of opera for and by children, and so many others. It was truly a surfeit of riches!

A special thank you goes to the singers from all over the country who responded to the call for master class singers. In addition to the singers shown above, NATS members Natalie Dixon, Conor Angell, Heather Dudenbostel, and Laura Petravage applied and were assigned to three of the NOA sessions. Every session needing singers was made stronger by the high level of preparation the selected singers brought to this endeavor.

I must acknowledge the NOA board members with whom I worked most closely in planning the menu of sessions, Gordon Ostrowski, and in lining up master class singers, David Ronis. Their hard work and generosity of spirit made challenging tasks seem almost easy! The local coordinator, Becky Hinkle, and two student assistants from Plymouth State University, Laura Daigle and Sam St. Jean, kept things moving smoothly at the NATS Registration Table and, of course, NATS Executive Director Allen Henderson is always standing by to assist wherever he might be needed. Anyone who has contacted the NATS Office looking for assistance knows that we are blessed to have such an able staff, led by Deborah Guess, ready and willing to help at a moment's notice. Yes, it takes many voices singing (and planning) in harmony to create such a successful event!

Order Conference Audio CDs or Video DVDs



NATIONAL ASSOCIATION OF
TEACHERS OF SINGING

NATIONAL Student Auditions

NATS Student Auditions are Going National!

The exciting experience of NATS Student Auditions, where singers perform and receive written feedback, has added a national round of competition and prizes.

1ST PRIZES: \$20,000

\$1,500 for each High School, Music Theater,
and Lower College categories;
\$2,000 for each Upper College
and Graduate category

2ND PRIZES: \$10,000

\$750 for each High School, Music Theater,
and Lower College categories;
\$1,000 for each Upper College
and Graduate category

REGIONAL - PRELIMINARY ROUNDS

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

NATIONAL ONLINE SCREENING

April 23, 2014 Deadline for online digital submissions.
Top 14 Singers from each category
advance to National Semifinal Round.

SEMIFINAL AND FINAL ROUNDS

July 6-7, 2014, Boston, Massachusetts
as part of the NATS National Conference.
Top 3 singers from each category advance to final round.

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



Audition Categories		
Category	Age Limit	Years of Study
I. High School Music Theater Men	15-19	no limit
II. High School Music Theater Women	15-19	no limit
III. High School Men	15-19	no limit
IV. High School Women	15-19	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	23-30	5 + (beyond HS)
XII. Graduate/Advanced Women	23-30	5 + (beyond HS)

ELIGIBILITY

All singers age 15-30 as of March 1, 2014.

NATS

National Music Theater Competition



The **ONLY** national competition for the music theater soloist!

Seeking out and promoting the best emerging talent in the field in 2014

1ST PRIZE:
\$5,000

PLUS a concert at the next national conference, \$1,000 Gift Certificate from Hal Leonard, 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



COMPETITION SITES

March 1, 2014
May 15, 2014
May 16-17, 2014
May 30-31, 2014
May 30-31, 2014

Application Deadline
Deadline for Online Video Submission
Los Angeles (Chapman University)
New York (NYU)
Chicago (Wheaton College)

SEMIFINAL AND FINAL ROUNDS

July 5-6, 2014, Boston, MA
as part of the NATS National Conference
Approximately 24 singers will advance to the semifinal round in Boston

ELIGIBILITY

All singers age 20-28 as of March 1, 2014.
Reduced entry fee for students of NATS members.

Judges 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:
MARCH 10, 2014
www.NATS.org



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Opera and Musical Theatre in the 21st Century: Tradition and Innovation Converge NYC - 2014 CD and DVD ORDER FORM

The following sessions are available on CD and possibly DVD at the EGAMI A/V Sales Desk. CDs are available 30 minutes following each session. **NOTE: Not all musical sessions are available.**

DVDs of most sessions are available and will require shipping. See below for a listing.

NR = NOT RECORDED

Individual CDs are \$13.00. DVDs are \$22.00 each (S/H included). Some sessions are multi-CD sets and are \$24.00 a set.

PLEASE CHECK THE FORM FOR THOSE PRICES.

Thursday, January 9

DVD	CD	DVD	CD	DVD	CD
NR	NR 1. Embrace Your Inner Clown - <i>Fine</i>	___	___ 16. Collegiate Opera Scenes Competition: An Inside Look at the Winners <i>Long, Woodruff</i>	___	___ 27. They Sang in English ...Really?? - <i>LaBouff</i> (Two CDs - \$24.00)
___	___ 2. PLENARY - A Presidential Panel - <i>Aubrey, Duax, Scorca</i>	___	___ 17. Singer Training Forum: Skills Required by Professional Opera Companies for Young Artists - <i>Canning, Pape, Heaston, Everett</i>	___	___ 28a. The Stage Music of Kurt Weill: Interpreting and Transcending the Score - <i>Faultus</i>
___	___ 3. OPENING LUNCHEON <i>Blythe</i>	___	___ 18. SACRED in OPERA <i>Dumschat, Olson</i>	___	___ 28b. Strong Female Characters in the Music of Kurt Weill: Breaking the Mold then and Now - <i>Hensrud, TBA</i> (28a & b - ONE DVD)
___	___ 4. PLENARY - Master Class - The Intersection Between Opera and Musical Theatre: a Performer's Life Today - <i>Sperling, Clark</i> (Two CDs - \$24.00)	___	___ 19. An Embarrassing Position by Dan Shore - <i>Gonzalez, Blundell</i>	___	___ 29. Pauline Viardot's Cendrillon Confined to the Salon No Longer: A New English Translation/Orchestrations Bring Life to a Neglected Jewel... - <i>Effler, Harris</i>
___	___ 5. Broadway Songs: Finding the Truths - <i>Clark, Bucchino</i>	NR	NR 20. Try to Remember - The Golden Age of Broadway	___	___ 30. New Triad: Acting Essentials for the Audition - <i>Muni</i>
___	___ 6. New Triad: Crossing Over - <i>Gross</i>	Saturday, January 11		___	___ 31. Flexible Vocal Technique: Adapting Your Classical Technical Knowledge for a Wide Variety of Contemporary Styles - <i>Samaras</i> (Two CDs - \$24.00)
___	___ 7. Career Q & A - <i>Blythe</i>	DVD	CD	___	___ 32. The Creation Of: The Scarlet Ibis <i>Weisman, Cote, Catlett, Whitener</i>
___	___ 8. COLLEGIATE OPERA SCENES COMPETITION FINALS (Two CDs - \$24.00)	NR	NR 21. Stage Combat - <i>Rod Kinter</i>	___	___ 33. Vocal Competition Winner's Concert
		___	___ 22. Young People's Opera Performance: Searching the Painted Sky - A Children's Opera by Martha Hill Duncan and Janet Windeler Ryan - <i>Youth Opera of El Paso</i>	___	___ 34. 16th Annual Legacy Gala Banquet and Awards (Two CDs - \$24.00)

Friday, January 10

DVD	CD	DVD	CD	DVD	CD
NR	NR 9. Yoga for Performers	___	___ 23. The Douglas Moore Fund: Supporting Emerging Creators - <i>Ching, Hagen</i>	___	___ 32. The Creation Of: The Scarlet Ibis <i>Weisman, Cote, Catlett, Whitener</i>
___	___ 10. Body, Breath, Sound - <i>Hardy</i>	___	___ 24. Stephen Wadsworth: Advanced Acting Techniques for Opera Singers (Two CDs - \$24.00)	___	___ 33. Vocal Competition Winner's Concert
___	___ 11. Integrating Projections into the Show - <i>Kizer</i>	___	___ 25. H.O.W. Round Table: Too Many Sopranos, Too Few Tenors? - <i>Boardman, Coleman, Holley, Vrenios</i>	___	___ 34. 16th Annual Legacy Gala Banquet and Awards (Two CDs - \$24.00)
___	___ 12. Musical Theatre Training and Casting for Classical Singers - <i>Canfield, DeMaris, Kitsopoulos, Raines</i>	___	___ 26. Choral Conducting and Vocal Technique for Choral Singing - <i>Oliver, Rosenmeyer</i>		
___	___ 13. Interview: Andrew Lipka with Rick Waters				
___	___ 15. PLENARY MASTER CLASS <i>Lipka</i> (Two CDs - \$24.00)				

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