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ASSOCIATION NOTES

I Know Nothing! Do You?

One of the most endearing characters of the late 1960s sitcom Hogan's Heroes is the lovingly inept Sergeant Schultz whose most quoted line is **"I know nothing! I see nothing! I hear nothing!"**



He was often an unknowing accomplice of the WWII POWs when they carried out their weekly efforts to subvert the work of the German's any way they



Allen Henderson,
NATS Executive Director

could. Over the years I have found myself repeating "I know nothing!" When I attend a Voice Foundation Symposium, NATS National Conference or Workshop or other professional development event and listen to some of the presenters speak about their research and vast knowledge on a topic I find it easy to just hang my head and exclaim to myself, I know nothing! Yes I have three degrees in music, I have read, I have attended, I have interned, I have networked, I have taught voice for over 25 years and yet still there is so much to learn. I know nothing compared to how much there still exists for me to learn about this wonderful instrument called the voice. In recent years I have had the privilege to help create and lead the professional development efforts of NATS so I have had a front row seat as members of NATS and others discuss the training needs of our profession. I have also sat in sessions where colleagues have shared their knowledge freely and generously in an effort to help all in attendance broaden their skillset and increase their ability to teach effectively in an increasingly diverse field.

"I know nothing!" as I have exclaimed it to myself over the years has never been spoken in a defeated manner. Well, there have been a few times such as when, in casual conversation over dinner with Donald Simonson and Scott McCoy,

continued on page 3 ...

inter nos

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PUBLISHER,

Allen Henderson
Executive Director
allen@nats.org

MANAGING EDITOR,

Deborah L. Guess
Director of Operations
deborah@nats.org

INDEPENDENT TEACHER ASSOCIATE EDITOR,

Nancy Bos
nancy@studiobos.com

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PLEASE SEND ADDRESS CHANGES TO:

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

PUBLICATION DEADLINES:

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

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

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



From the Independent Teacher Associate Editor

Did you build your own car? Did you buy a car kit, assemble it, drop in an engine, upholster the seats, and add the fluids? My guess is that you bought the car already built, built by a long line of experts who had done this thousands of times before -- although with the amazing voice teachers I've met, I'm willing to believe a few of you have built your own cars.



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

The theory of building a car is that when people work together they accomplish more, and at a higher level, than the person working alone. This explains why companies and organizations get more done and grow faster than individual efforts. In my experience, colleges do this for adjunct faculty; the college finds the students, handles billing, communication with students and parents, performance scheduling, performance opportunities, and often provides collaborative pianists and a goals rubric.

And for the independent teacher, the internet makes nearly every task we do, aside from working with students, outsourceable with a few clicks. Not only do you not need to make your own car to get to your studio, you can have someone else process student scheduling and billing, create rehearsal tracks, answer student emails, put away music, and a dozen other things you used to do on your own.

Which leads to the key question; as an independent voice teacher, who can outsource nearly everything in your business, is it wise to do anything other than teach, perform, and study voice?

When you choose the value of your time, you also choose what you're going to outsource and what you are going to do yourself.

I can think of three reasons why you would choose something as part of your work — worst is first.

1. Because you are the cheapest available worker; you can't find anything more profitable or beneficial to do.

continued on page 5 ...

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 Associate Editor Nancy Bos, nancy@studiobos.com.

2016 Membership Renewal Begins Oct.1 at www.NATS.org

Dues season will begin soon, with renewal for 2016 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. - 4 p.m. Eastern Time.



ARE YOU A LAPSED MEMBER THAT NEEDS TO REACTIVATE?

Any member who fails to renew by March 1, 2016, 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: I Know Nothing! Do You?

— continued from page 1

they ventured into a conversation on physics and everyone else at the table just sat there. Believe me, everyone else was internally shaking their heads saying “I know nothing!” A majority of the time, this exclamation has spurred me to expand my knowledge and ability as a performer, teacher, or leader.

I know nothing! keeps me grounded in the reality that while I have a considerable knowledge base there is always more for me to learn. What we know about the voice and its basic function has expanded exponentially in recent years with advances in technology and our ability to access research in new and more accessible ways. One example is the [NATS Live Learning Center](#).

I know nothing! shields me from a know it all attitude. It is easy for the attitude of confidence and assuredness necessary to command the stage as a performer to mislead one into a false sense of equal assuredness as a teacher. Exposure to the teaching of singing may primarily have been focused on our own learning and our own voice type. Unfortunately, it is still possible for singers to have several degrees in music without ever having taken a voice pedagogy course!

I know nothing! grounds me in the fact that, while I likely have a greater knowledge base than my students, I need to maintain a thirst for knowledge as an example to them. If I do this

successfully they are likely to teach me a thing or two as well. I know nothing! encourages me to dive deeply into certain aspects of my knowledge base and develop expert level skills. I may not be a comprehensive expert on everything about singing, but I can become a recognized expert on a subset of that knowledge and contribute significantly to the profession.

I know nothing! reminds me that the business of singing is in continual flux and that I need to remain knowledgeable about the current expectations my students and I face as they prepare for auditions for summer programs, academic appointments, casting auditions, and agents.

I know nothing! opens my mind as I anticipate the various professional development opportunities I have before me this coming year. Whether a national conference, master class, or chapter event closer to home, an open mind allows me to be receptive to new ways of communicating concepts that may help me reach a particular student who needs a different approach to a technical issue related to their singing.

I encourage you to be present at more than one of the professional development events NATS organizes this year. They are highlighted elsewhere in InterNos.

I know nothing! Do you?

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

INTERNATIONAL

by Marvin Keenze, International Coordinator

THE ICVT 9th Congress: We are now at the half-way point between the ICVT Congresses. With joyous memories of the Brisbane 8th Congress we look forward to Stockholm in August of 2017. The Voice Teachers of Sweden will host us for this 30th anniversary event. Information is available at www.icvt2017.com or you can contact me at mkeenze@comcast.net. Details about costs, program, social events, presentation proposals deadlines, and venues are being added daily to the web site. I am pleased that Donald Simonson will again coordinate the poster presentations. NATS people are often traveling professionally. I remind you that you are an important part of the work of the International Congress of Voice Teachers as you meet with colleagues and share your expertise and enthusiasm. I will be happy to write letters of support as you apply for travel grants to ICVT congresses.

ES DZIEDU/I AM SINGING/LATS:

In June, I represented NATS and the ICVT at the EVTA conference held in Riga, Latvia. The host was the Latvian Association of Teachers of Singing (LATS) and the events were held at the Jazeps Vitols Academy of Music and the Opera House. A highlight was a lively outdoor evening of folk singing and dancing as we celebrated the Midsummer Solstice.



Latvian Academy of Music in Riga

Professor Antra Jankova is the president of LATS, which was founded in 2006. Known on stage as Antra Bigaca, she studied at the Latvian Academy of Music and started her career in the chorus of the Latvian National Opera. In 1989 she became mezzo soprano soloist at the opera where she continued to work until 2009. She is currently a



LATS Board of Directors

lecturer at the Academy of Music and Head of the Voice department at the Riga Dome Choir School, president of LATS, and member-at-large of the European Voice Teachers Association.

Jankova writes, "There are about 50 members in the association and 100 participate in the annual meeting that offers three days of an intensive sharing of experiences and the acquiring of new knowledge. Members of LATS consist primarily of the staff of the Academy of Music and teachers from children and professional secondary schools of music, as well as soloists, choir singers, conductors and others who are connected with singing and pedagogy. Multiple master classes are held each year and feature a Latvian teacher along with a guest from abroad. Mainly the style of academic singing is represented; however, there have been some jazz and folk classes. Additionally themes on health, psychology, and pedagogy are included and each year a distinguished singer is also invited for a Q and A meeting. The goal of the Association is to unite all of the professionals in the field and to establish criteria and principals for healthy voice and singing in order to secure a smooth way for a pupil through different levels of education. Another important goal is to improve the vocal knowledge of Latvian choral conductors."

ICVT 2017 — The Future of Singing — Stockholm, Sweden

The International Congress of Voice Teachers will be held in Stockholm, Sweden from August 2-6, 2017. Your hosts in 2017 are Svenska Sång- och talpedagogförbundet – SSTPF or Voice Teachers of Sweden – VoTSas they are known internationally. SSTPF is the world's oldest association of singing teachers, founded in 1933, celebrating its 80th anniversary last year.

To see regular updates about ICVT2017 – or to contribute to the program – please use the contact form at <http://icvt2017.com>.



NATS National Office welcomes Tina Hooks as administrative assistant

Tina Hooks has joined the NATS Executive Office as its administrative assistant. Hooks brings to NATS more than 15 years of professional administrative, organization, accounting, event planning and customer service skills.



"We are very fortunate to have added Tina to our staff at the national office," NATS Executive Director Allen Henderson said. "She brings experience, professionalism and a wonderful spirit to our operation. We appreciate all she will do to help us be as efficient as we can possibly be in serving our members each day."

Hooks began working part-time in June and was promoted to her new full-time role in early August.

Before joining NATS, Hooks spent the last 12 years with the Clay County School Board, beginning as a full-time classroom and school volunteer when her twin daughters started kindergarten. She then became a full-time substitute teacher for grades K-6 until she was offered a position as a classroom assistant and later promoted to the school secretary position. As secretary, she was responsible for maintaining an office with 80 teachers and staff and 650 students. Hooks was nominated by her peers twice as Employee of the Year.

COMPARATIVE STATEMENT OF FINANCIAL POSITION Years Ended December 31, 2013 and December 31, 2014

ASSETS

CURRENT FUNDS - Unrestricted	2014	2013
Account Receivable	0.00	4,620.85
Cash in Banks	464,299.37	290,313.42
Cash on Hand	0.00	50,411.50
Investments	103,310.05	100,000.00
Publication Inventory	15,000.00	15,000.00
Prepaid Expense	10,200.00	8,282.93
Prepaid Loan Costs	4,501.52	4,501.52
Total Current Funds	597,310.94	473,130.22

FIXED ASSETS

Units 401 & 402		
9957 Moorings Drive, Jacksonville, FL	357,767.00	351,479.00
Equipment	70,714.00	70,714.00
Less: Accumulated Depreciation	-144,401.00	(131,950.00)
FIXED ASSETS - NET	284,080.00	290,243.00
TOTAL ASSETS - UNRESTRICTED	881,390.94	763,373.33

LIABILITIES AND FUND BALANCE

LIABILITIES	2014	2013
Account Payable	42,217.29	5,268.66
Mortgage Payable - Units 401 & 402		
9957 Moorings Drive, Jacksonville, FL	167,811.26	186,061.66
Prepayment of Dues	20,000.00	245,973.71
Unremitted Payable Tax	0.00	0.00
TOTAL LIABILITIES	491,578.55	437,304.03
NET ASSETS - UNRESTRICTED	389,812.39	326,069.19

IN MEMORIAM: February 2015-August 2015

Hedley Nosworthy	Oksana Bryn	Virginia Sayre-
Pearl Wormhoudt	Katharine Lorenz	Ziesenhenn
Willenham Castilla	Rosalie Loeding	
Annette Murphy	Cheryl Stone	

Continued: Letter From Nancy Bos

— continued from page 2

2. Because people will notice when you do it; it will improve the value of your students' lessons if you are hands-on in this one thing. Consider, however, Wolfgang Puck. Wolfgang Puck doesn't cook for 99% of his customers, and he doesn't create the recipes for his frozen dinners, because his customers can't tell if he does. All we know is that he gives his name and face to his brand, and guides the direction of his company.

3. Because you love it. Because the work matters to you, and this task, right now, is the best version of the work you can find.

Every time you hire yourself to do something (vacuum the carpet, invoice a student, update your website), you've just

decided not to do something else instead. And yes, I see the irony; I've chosen to write this article for no pay. But that's because it fits Reason 3.

The first step is to list everything you do. The second step is to decide if it would be better for you and your students if somebody else did many of those things. For me, I'm going to keep filing the music. But I am outsourcing vacuuming, invoicing, and the creation of rehearsal tracks. Do the Work You Love - Outsource the Rest.

Best wishes for a fantastic autumn and winter in your studio,

Sincerely,
Nancy Bos



THE 2016 NATIONAL ASSOCIATION of TEACHERS of SINGING WINTER WORKSHOP
and THE NATIONAL OPERA ASSOCIATION 61ST ANNUAL NATIONAL CONVENTION

Heritage & Hope

Celebrating Diversity in Performance and Pedagogy



Join NATS and NOA for a Collaborative Event!

Once again, NATS and the National Opera Association are joining forces to present a combination workshop and conference, packed with exciting performances, master classes, informational sessions on a wide variety of topics related to the theme.



Margo Garrett



Julia Faulkner



Rena Sharon



David Duncan



Gayle Shay

NATS offerings include a **Collaborative Piano Summit** coordinated by Margo Garrett; a **Master Class: Playing and Singing Opera Arias** conducted by Julia Faulkner and Margo Garrett; a presentation by Rena Sharon, **Use of Media to Invigorate Recital Performances for 21st century Audiences**; a **Master Class: Stylistic Performance of the Great American Songbook** by David Duncan; and a performance of a newly-created piece for two singers, trombone, and piano, directed by Gayle Shay.



Martina Arroyo

NOA will be honoring Martina Arroyo, who will also be the keynote speaker. The NOA Vocal Competition and Opera and Music Theater Scenes Competition are yearly events. In addition, there will be a gala performance by distinguished African-American artists, and many sessions selected from submissions by both NOA and NATS members.

Indianapolis, IN

JANUARY 7-9, 2016

Pre-Conference
January 6, 2016

Conrad Hotel
Indianapolis, IN

Special Room Rate
for Attendees
\$149



Kathleen Arecchi,
Vice President for Workshops
Kerry Jennings, Local Coordinator

NATS Member Early Registration: \$325
Early Registration Deadline: Nov. 15, 2015
Register at www.nats.org

Department of Music and Dance



AUDITION DATES, 2016 ADMISSION

Early Action, Spring & Fall:
November 21, 2015

Regular Action, Fall:
January 30, 2016;
February 13 & 27, 2016

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

www.umass.edu/music

Staying On Track: Vocal Use Points Tracker

by Theresa Brancaccio

As a voice teacher at the university level, I have become acutely aware of how balancing the demands of elite vocal training, academics, and life in general is a challenge and an acquired skill. Of course, this challenge is by no means limited to college students but extends to young professionals as well as teenagers and adult avocational students.

At the middle and high school levels, teenagers who are passionate about performing may find themselves taking voice lessons, singing in their school's large choir, vocal jazz group, acapella group, musical, talent show, and church choir. This was my own son when he was in high school, only add a rock band to the mix, in which he sang (and continues to sing) lead vocals.

At the university level, students must navigate voice lessons and independent practice, as well as song literature classes and repertoire coaching. There are choir rehearsals, opera rehearsals, sometimes extra-curricular acapella groups, and social groups such as sororities and fraternities. Many students find it necessary to earn income with church jobs.

The adult avocational singer or young professional singer may not be aware that the demands of his/her day job as a teacher, retail salesperson, waiter, or receptionist can tire the voice well before he/she has ever sung a note. The fact that human beings use the

speaking voice as a means to communicate and connect with other human beings adds to the challenge of being a singing artist. It is easy to forget that the singer's voice does double duty as a utilitarian tool of communication and as a highly refined musical instrument capable of deep artistic expression. (Just imagine an alternate universe where our primary means of communicating would be to play phrases on a trumpet!)

Since so many students and young professionals are often unaware of the actual workload their vocal folds manage on a daily basis, I created a simple tool. Inspired by weight-loss programs which assign points to each food as a way to tally ones daily intake, I came up with the Vocal Use Points Tracker (printed below) as a guide. It is designed to have singers take into account not only the actual number of hours of vocal use but also the conditions under which they are using the voice. My singers' assignment is to track their total daily voice use for one week. At least half the students are surprised at how much voice they have "spent." Making the correlation between how much vocal energy one uses and how ones voice functions as a result is a valuable lesson for every singer.

Theresa Brancaccio, mezzo-soprano is a Lecturer in Voice and Vocal Pedagogy at Northwestern University. She has been on the faculty since 1999.

Vocal Use Point Tracker

- ▶ Assign points to each hour of every kind of vocal use
- ▶ Have a Maximum Daily Target
- ▶ Take several "vocal naps"* in your day- mini rest periods 10-15 minutes of total quiet
- ▶ Different point value for different task
- ▶ It is essential to space out your more intense sessions of vocal use

POSSIBLE POINT ASSIGNMENTS: (This is a rough guideline which must be customized.)

90 minutes choral/small ensemble/opera rehearsal (with 10-15 min break)	= 30 points
1 hour voice lesson/coaching	= 20 points
1 hour of voice practice (with breaks)	= 20 points
1 hour of intermittent talking at relaxed, comfortable level (in person and on telephone)	= 10 points
1 hour of talking more intensely or in a somewhat noisier environment	= 20 points

(Add points for louder, more intense voice use, loud laughing, noisier environments)

On a normal, healthy day:

Aim for maximum use of 100 points per day

If you are vocally tired, sick, or affected by premenstrual syndrome:

Adjust to 50 points or fewer per day, building up gradually until recovered. (Reduce points accordingly, if level of sickness or fatigue is greater)

*Term "vocal naps" credited to Dr. Robert Bastian, Bastian Voice Institute

Should I Post My Rates on My Website?

by Wendy Stevens, M.M., NCTM

Though this is an important question that any independent voice teacher should ask, the answer to this question is unfortunately not an easy “Yes” or “No.” Posting or not posting are both good ideas, so examining the pros and cons of each way is important in deciding how best to attract the students that you desire.

Pro #1: Posting your rates makes it easy for parents.

Parents are extremely busy these days and the easier it is to find information, the better it is for everyone. As a mom without much time for phone calls, personally I would prefer service providers to put their prices on their websites.

Con #1: Posting your rates makes you easy to dismiss.

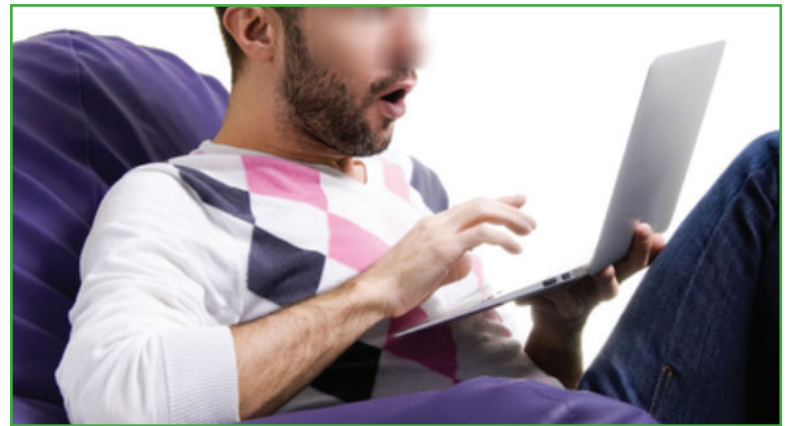
When you post your tuition price on your website, you are giving prospective customers the opportunity to dismiss the idea of lessons with you based on price without first making certain that they know exactly what the wonderful benefits are of studying with you! Yes, you might have your offerings posted on your site, and even wonderful pictures of students have a great time learning (which I strongly recommend), but people skim.

If you post your rates, there is a big chance that their eyes will be immediately drawn to the price (You don’t blame them do you? You always want to know the price of things first too!) rather than noticing the benefits of study, what you offer, how in touch your studio seems, etc.

Even top quality families will frequently look at price before benefits. Remember that many families have no idea what a great voice teacher really is or what they are looking for, so the only language that we all speak is price!

Pro #2: Generation Y and Millennials expect to find everything online.

Generation Y and Millennial parents typically do not like to talk on the phone. They are used to texting, instant messaging, and to a lesser extent, emailing rather than calling to inquire about a service. They truly expect that everything they need to know about your studio can be found online. By posting your rates online, you appear



[HTTP://WWW.EMIRATES247.COM/](http://www.emirates247.com/)

to be much more connected with the needs of Generation Y and Millennials.

Con #2: Posting your rates means you lose an important point of connection.

Posting your rates online means that you lose the opportunity to:

1. Demonstrate your warm and friendly disposition, sell them on your offerings, and communicate your contagious enthusiasm for teaching voice!
2. Explain the amazing “complete tuition package” they are getting (see and download the free brochure on Page 10) instead of allowing them to think of the posted price as simply the price of the time you spend with their child.
3. Find out more about the needs of their child and tell them how your teaching can help them.

Pro #3: Posting rates online eliminates calls from families who will never be willing to pay your price.

If you have too many families inquiring about lessons, you’ll only want to talk to those who are willing to pay your rate.

Con #3: Posting rates online needlessly eliminates those that might be willing to pay your price.

On the other hand, there are many people who could be persuaded to pay your price if they heard more about your amazing studio, your personality, and opportunities.

continued on page 10 ...

Continued: Should I Post My Rates On My Website?

— continued from page 9

WHAT TO DO?

Consider these things if it is still difficult to see whether posting or not posting is best. Here are some tips to help:

- Make sure that your website wording is concise, your many pictures are of students enjoying lessons, your bio photo is professional, and the benefits and results of studying with you are prominent.
- If you do choose not to post your prices, make contacting you extremely easy with a “sign up” button, a “contact me for more information” link, a “text me to learn more” call to action, etc. Then, follow up quickly with a phone call, text, or an email that is extremely friendly and interested in their needs.
- If you have a waiting list, then definitely post your rates online. You do not need to sell anyone on your services because you already have a list full of students who want to learn from you!
- If you do not post your rates online, do not get annoyed when “How much do you charge?” is the first question

from a phone call or email. If your website is as it should be, then chances are, they think they know everything about your studio.

Instead, look at this as an opportunity to tell them about what your tuition includes first and then answer their question in the context of the wonderful benefits of studying with you. And if you have a further opportunity to meet them in a future interview, you can give them this free tuition brochure:

www.ComposeCreate.com/brochure/

There is no right or wrong answer to the question “Should I post my rates on my website?” Additionally, as people and their expectations change, the answer to this question may become more or less clear in the future. However, making a wise decision will involve careful consideration of these points, honesty about the implications of your decision, and a willingness to adjust accordingly.

Wendy Stevens, M.M., NCTM is a published music composer, piano teacher, author, and clinician. She writes on business issues, creativity, and practical teaching ideas for independent teachers on her popular blog www.ComposeCreate.com.

A Review: Rhythm Cup Explorations

Rhythm Cup Explorations is a fun way to teach students to read and feel notated rhythms, with strong mind-body communication. I’ve been using Rhythm Cups with most of my students, from elementary school age to senior citizens, for over a year and find that they always look forward to it. It is also excellent for small group classes.

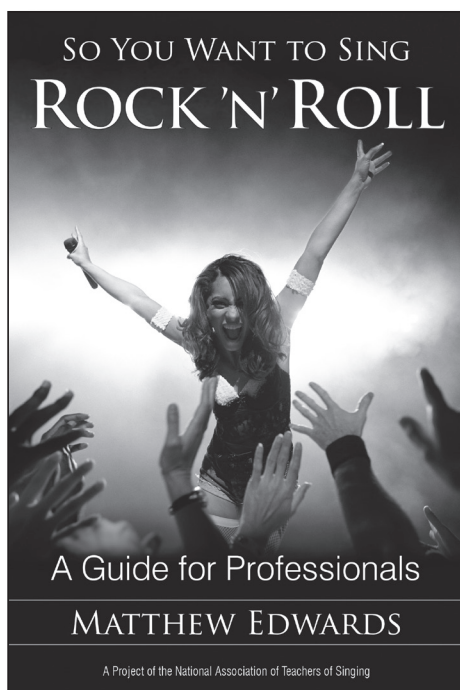
— Nancy Bos



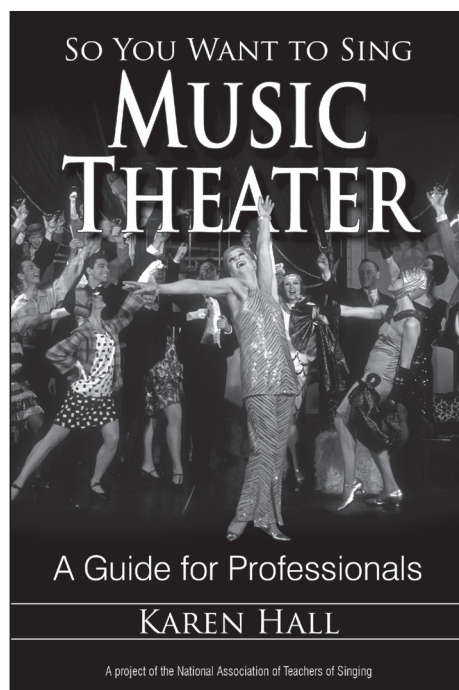
<http://www.composecreate.com/store/rhythm-cup-explorations/>

ROWMAN & LITTLEFIELD

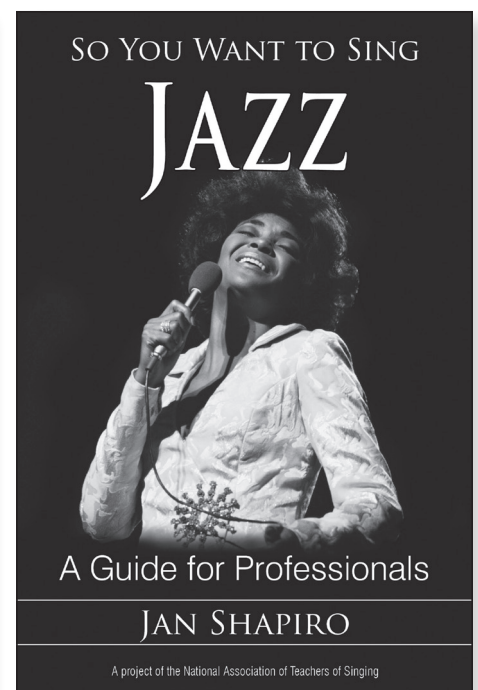
A New Series from Rowman & Littlefield
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978-1-4422-3194-8 • \$34.99 / £21.95 • eBook



2014 • 180 pages
978-0-8108-8838-8 • \$35.00 / £21.95 • Paper
978-0-8108-8839-5 • \$34.99 / £21.95 • eBook



December 2015 • 176 pages
978-1-4422-2935-8 • \$35.00 / £21.95 • Paper
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The Road from Voice Teacher to Producer

by Ron Browning

Somewhere in the beginning of this last decade or two of my career as a voice teacher, I ventured down an exciting path. The journey has brought me up to my next level as a teacher, and I now find myself wearing two new hats—vocal producer and record producer. What allowed for this incredible transition was my decision to use a digital recording workstation (DAW) during voice lessons with my students.

I'm a professional jazz pianist and had been using Sonar to do my daily practice. I learned how to record myself, and how to re-do phrases and sections of my piano solos. With punching in and out I could try different things. I learned that the more I threw it away, the better it sounded! My harmonic senses and groove ability started to grow by leaps and bounds. One day a light bulb went off: Why don't I do this with my vocalists? So I began using recording as a tool in lessons of the students who were open to the idea.

Eventually I made the leap from Sonar to Pro Tools, after learning that Pro Tools is the favorite DAW used by Nashville recording studios. It is also extremely user friendly. Using it as a teaching tool has made it possible to get fast and spectacular results from singers, making them more radio-friendly. This experience has catapulted me onto the payroll of most of the major record labels. It has allowed the singer and me to scrub on phrasing until it becomes like "ear candy," which is my term for extremely catchy phrasing—the kind radio loves.



Producing vocals for Sports Channel superstar Andy Ross with Maximum Archery on Music Row.



Last season on NBC's *The Voice*, Ron's client, Meghan Linsey (right), was 1st runner-up on the show. NBC came to Nashville to film Meghan's "Homecoming Party." Ron and Meghan's close friends are pictured here at Meghan's parents home watching the door for a surprise guest to arrive—the beautiful Naomi Judd.

Today, I am so fortunate to be working with many top-notch Grammy winners in all genres of music. Look on my website and see the stellar lineup! I never could have gotten here had it not been for my work with Pro Tools and other DAWs, which opened my ears and mind to embrace a whole new depth of vocal techniques and styles. Well, perhaps I could have, but it would have taken much longer! Recording has brought me to see the wonderful balance that is possible and necessary between conventional vocal pedagogy and the artistic demands of the commercial music business.

I knew I had taken the right path when, several years ago, the Late Maestro Lorin Maazel called me over to his table at the famous Little Inn of Washington during his Castleton Festival. He gave me a quote that made me levitate: "You're the buzz on campus. You are simply a master! The singers absolutely love working with you!" He was a fan of my conversational phrasing techniques.

It's been said that "necessity is the mother of invention," and in this case, it is true. At the time I started using Pro Tools in voice lessons, I was frustrated with myself because I could not solve some of the problems my singers continually displayed week after week. The singers I had at the time were all multi-talented and much too eager to be the next big star on the horizon. Like most

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Continued: The Road from Voice Teacher to Producer

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singers, they were bringing entirely too much to the table. So I would record them. They were always quite shocked to hear the playback. I had singers in every genre, from classical to rock.

After getting over the shock, they soon realized they were over preparing everything: breath, support, attack, articulation, placement, mood—especially mood! They heard instantly how emoting too much can cause the voice to fold up like a paper wad, and the passion becomes artificial. They began to see how true resonance leaves instantly when too much physical effort is brought into singing.

One of the biggest things they learned is that when they sang, they were not coming from a real state of being. They could hear that their presence was not honest. They were creating a character, more or less, and singing from some make-believe place while their eyes mugged out into dreamy space.

I would say, “while you’re singing, look at me and feel yourself in conversation with me....speak it....but on pitch....the same as you would in conversation....you....that person (I’d point to my studio door) who walked into my studio today....be accountable for what you’re saying. Be really present! Don’t act like you’re present.... be here with me. Now!” I would remind them of something Glen Campbell once said, “Just let the words have the pitch.”

Before they got the hang of this easy conversational technique, I always felt as if I were trapped in the middle of a humorous movie, a farce, like *Waiting for Guffman*--where all the singers are splitting a gut, trying to be the world’s biggest Diva! It’s a hoot! Nothing real. All put on!

I buried myself in this type of experimental work with any and all willing singers that came through my studio door. I felt much like a mad scientist and they were my guinea pigs! But my gut told me I was on to something big! I find my name in the Special Thanks in liner notes of many artists for vocal production and for album production. I’m so happy I ventured down this path!

After doing vocal production for Wynonna on her Classic Christmas CD, she gave me a Special Thanks on the album: “To my vocal coach, Ron Browning—I’ve heard that ‘When the student is ready, the teacher will appear.’ God sent you to me just in time! Thank you for encouraging me to take my vocal ability to the next level. You are truly an angel spirit!” Curb Records asked me to go to Norway with her. She performed for the 2006 Noble Peace Prize Concert, a stellar event I will never forget! I appeared on the Oprah Network with the Judds, and they send me phenomenal

clients all the time. I also helped with her new CD that will be released this fall.

Alison Krauss had been hearing about me for the past 10 years and carried my phone number around for the last 2 years, trying to get up the nerve to call and make an appointment. She holds the record for the commercial recording artist winning the most Grammy awards, a staggering 27! We’ve worked intensely on her new CD since she first came to me this past October. I’ve also gotten her into several duets with other famous artists and got her in shape for her tour with Willie Nelson this summer. Alison’s quote is embedded in my heart forever: “Studying with Ron Browning has been the most exciting thing that could’ve happened to my life as a musician! I haven’t felt this happy and intrigued with singing since I was a kid. The joy I feel at the thought of what I might learn at the next lesson keeps me up at night. He is the highest note!”

Then there is the awesome Patti LaBelle--after I brought her back into good, clear, easy voice and kept her concert from being cancelled: “I never believed in voice coaches until today! You have made a believer out of me and I thank you for my voice! You are a miracle worker! You’re girl, Patti!”

Many artists have shouted out to me from the concert stage and dedicated songs to me for bringing them up to their next level. I’m eternally grateful to all the students who allowed me to use recording during their voice lessons!

Ron Browning is an internationally sought voice teacher, performance and crossover coach/producer, who teaches privately in Nashville, TN. He teaches singers at every level and in all genres of music.
www.ronbrowningmusic.com



Outside studio before recording. Scrubbing on vocals with 27-time Grammy winner Alison Krauss for her upcoming CD.

“All of us, whether in private studios, community music schools, colleges, universities, or conservatories, can give ourselves the gift of collegiality.”

Lessons In Congeniality

by Diana McCullough

Central Ohio has had wonderful experiences in pursuit of “good fellowship,” a phrase found in the NATS Code of Ethics. Several years ago, our state NATS chapter decided to forego the traditional Friday evening recital prior to the annual Spring Auditions. In its place, members met at a restaurant for dinner and socializing. This idea emerged from conversation at the home of Kirsten Osbun-Manley who opened her home for our board meeting and provided a lovely meal. We lingered around the table long after we were done eating, talking up a storm! We commented on our good fortune to meet socially and as a result, planned the Spring Auditions social event. With the support of our membership, we have continued the Friday night fun ever since.



WWW.MUSICTREESCHOOL.COM

The Buckeye NATS Chapter has also been the seed bed for the planting of The Central Ohio Voice Teachers Chat Group, not meeting on-line but at a bakery. Stephanie Henkle wanted her voice teaching community to have the opportunity to meet and share ideas. When asked what motivated her to start the Chat Group, Stephanie said, “Talking with others who are ‘in the trenches,’ so to speak, charges me up and opens my mind. The idea was that perhaps, as a group, we could share repertoire ideas, studio policies, information about competitions, current thoughts on vocal pedagogy, upcoming events, and most of all, foster ongoing connections to folks who live close by. Rather than thinking of each other as competitors, we could open ourselves to learning from each other, to the benefit of our students.” Food is always an important part of collegiality, and we have been meeting at the bakery every two months for over a year now.

Along with the Chat Group, central Ohio voice teachers are collaborating in innovative ways. One of these is the sharing of students. At the Capital Conservatory of Music in Bexley, several voice teachers have agreed that “it takes a village,” meaning that Conservatory students have gained

much ground from a combination of Alexander Technique lessons (taught by me), CCM (Contemporary Commercial Music) vocal technique coaching from Amy Rakowczyk, and study with their studio voice teacher, Sharon Stohrer.

When Sharon first moved to Columbus, she sent me an email, asking for information on the local voice teaching scene. Little did I know that our lunch date would result in co-teaching studio classes, co-hosting voice recitals, consulting with each other on pedagogy issues, and most recently, creating a workshop titled *The Confident Performer*. To supplement the workshop content, we published *The Performer’s Companion* in the fall of 2014. Small gestures towards collegiality can generate extensive and rewarding projects.

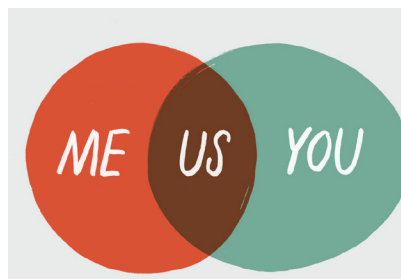
Other lessons learned:

- Capitalize on common interests and ideas about pedagogy. Find colleagues who share your teaching ideals and work with them. This is an important first step to well-matched partnerships. Devote the time you need to determine compatibility.

continued on page 15 ...

Continued: Lessons In Congeniality

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- Schedule social events with colleagues. I recall a long-ago Sunday luncheon of fellow voice teachers that extended into the evening hours and eventually included a run for pizza. This group of teachers was hungry, not only for a pepperoni with sausage, but also for the good company of colleagues.
- Exchange tutorials. This is a great way to learn something new and also get better acquainted. Prior to her appointment at The Crane School of Music in upstate New York, colleague Jill Pearson suggested we trade lessons. With her expert assistance, I brushed up on German, Italian, and French diction, and she received Alexander Technique lessons in return. This is yet another collegial connection that has resulted in a devoted and long-term friendship
- Co-host recitals. Co-hosting is especially rewarding for those of us working in private studio settings. Teaching in a private studio can be a lonely endeavor, but through the co-hosting of recitals, I have developed several key professional

relationships that have sustained me through decades of running a private voice studio.

- Invite a colleague as guest clinician for a studio master class. This allows you to discover what your colleagues have to offer your students, and also what can be learned from your colleague. It can be very useful to have someone else who knows your students and their voices, and with whom consultations can take place.

I wish for you, dear colleagues, the joys and challenges of collaboration. All of us, whether in private studios, community music schools, colleges, universities, or conservatories, can give ourselves the gift of collegiality. And when we choose collegiality over territoriality, ripples of change in the world of music do happen. May your collegial connections be many!

Diana McCullough teaches the Alexander Technique and voice in her Columbus Ohio studio. She has been teaching and performing in central Ohio for 30 years.

2016 Van L. Lawrence Fellowship • Application Deadline: Nov. 15, 2015

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, 2015. The 45th Annual Symposium: Care of the Professional Voice will be held June 1-5, 2016, 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.

“Listen to music. When doing so, think about your own evolutionary past; think about how the genes you possess have passed down from generation to generation and provide an unbroken line to the earliest hominid ancestor that we share. ...Once you have listened, make your own music and liberate all of these hominids that still reside within you.” — **Steven Mithen, The Singing Neanderthals**

2016 NATS SUMMER WORKSHOP Teaching Singing: Styles, Steps, and Stages

by Kathleen Arcchi, Vice President for Workshops, NATS

Hundreds of NATS members and their students came together to Celebrate Singing on the campus of the University of North Carolina-Greensboro! For the first time a NATS summer workshop and semifinals/finals of the National Student Auditions were held at the same time, and we now know that it can work beautifully for the NSA to alternate between national conferences and summer workshops.

The facilities in the UNCG Music Department received rave reviews from participants and we are all so grateful that UNCG faculty member Robert Wells volunteered to serve as the Local Coordinator for this complex combined event!

On the first day, the NSA semifinals occurred in the morning along with the face-to-face

meetings of the mentors and teachers in the Mentored Teaching Pilot Project. The afternoon was filled with two workshop sessions conducted by Matt

Edwards and Steve Smith, and rehearsals with pianists for the NSA finalists. In the evening, everyone had the pleasure of listening to beautiful singing in the NSA Finals. What a first day!

The summer workshop continued on the following three days, reduced somewhat in numbers as most of the young singers made their way home, but with enthusiasm expressed by workshop attendees over the next three days. Comments in the workshop survey make note repeatedly of how much attendees valued the fact that all presenters attended the sessions of the others and then pointed out connections among their specialty areas,



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1) National Student Auditions participants and their families and friends wait for semifinal results. 2) Food trucks in Greensboro were a hit! 3) Straw phonation exercises. 4) Matthew Edwards discusses musical theater singing and amplification. 5) Trineice Robinson discusses gospel singing techniques and styles.

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Continued: NATS 2015 Summer Workshop

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even though at first glance the topics seemed to be quite distant from one another. They noted also the emphasis on healthy singing that ran as a theme through presentations on classical singing (Steve Smith), gospel singing technique and styles (Trineice Robinson), musical theatre singing and amplification issues (Matt Edwards), learning style differences related to teaching singing (Marci Robinson), and what it means to be a 21st-Century vocal athlete (Wendy LeBorgne).

NATS members unable to attend this workshop will have an opportunity to view these sessions online at the NATS Live Learning Center. You will be notified once the videos have been uploaded. What will be missing, however, are the opportunities to engage in conversation with presenters between sessions, and to network and develop relationships with NATS members from all over the U.S. and Canada.

The next workshop will see NATS in collaboration with the National Opera Association once again, and it will take place in early January 2016. Join us in Indianapolis where we will continue our celebration of singing!



6) Presenters Marci Robinson, Trineice Robinson, Wendy LeBorgne, and Matt Edwards 7) Stephen Smith Master Class. 8) Wendy LeBorgne presentation on the 21st Century vocal athlete.

CALL FOR POSTER PAPERS

The National Association of Teachers of Singing would like to invite all NATS members and friends to submit abstracts for presentation consideration in poster paper format at the 54th National Conference at Chicago's Marriott Magnificent Mile (July 8-12, 2016). Topics for poster papers may include:

- ▶ **Voice Pedagogy**
 - ▶ **The Private Studio**
 - ▶ **Vocal Repertoire**
 - ▶ **Commercial Styles**
 - ▶ **Voice Science**
 - ▶ **Technology and Teaching**
 - ▶ **Performance Practice**
 - ▶ **Musicological Studies**
- ... or any other topic related to the art and science of singing and teaching singing.

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

To submit a poster paper proposal: Visit nats.org/chicago2016 and complete the online application. You will be asked to upload your abstract through the online portal. **Only online submissions will be accepted.**



**DEADLINE:
Dec. 1, 2015**

NATIONAL ASSOCIATION OF TEACHERS OF SINGING
54TH NATIONAL CONFERENCE

JULY 8-12, 2016 · Chicago, Illinois

2015 NATS Intern Program: Just the beginning ...

by Kathryn Duax



On July 9, 2015, twelve interns, four master teachers, two professional pianists, a local coordinator and a director of the NATS INTERN program met each other for the first time in the art gallery of the Fine Arts Building at the University of Nevada-Las Vegas. The Master Teachers, Mary Ann Hart, Marilyn Mims, Don Simonson and Craig Tompkins connected with their interns and began the process of getting to know each other and their teaching styles.

2015 NATS INTERN PROGRAM

When: June 9-18, 2015

Where: University of Nevada-as Vegas

Master Teachers: Mary Ann Hart, Marilyn Mims, Don Simonson, Craig Tompkins

Director: Kathryn Duax

On-Site Coordinator: Tod Fitzpatrick

breath management, the commercial music market, and career advice. Master classes and talks were scheduled over a ten day period. In the evenings we heard exciting master classes presented by our very talented interns and critiqued by their master teacher. We were also privileged to have NATS president Norman Spivey with us for a couple of days and present an overview of his own career.

Each intern teaches two young voice students and observes each other as they are given suggestions for improvement in their teaching. Each afternoon the group enjoyed talks by guest authorities on a variety of topics. Carol Kimball enthralled us with reminders of the beautiful poetry of song literature. Debra Greschner reviewed the latest books in the business and gave interns books for their libraries. Linda Lister revitalized us at the end of the day with yoga lessons.

Tana Field organized two wonderful reading sessions of new literature provided by numerous publishers and then blessed each intern with a stack of music to take home. What a nice bennie from the program! Master teachers further peaked our interest and knowledge by talking about their favorite topics like

Our wonderful local coordinator Tod Fitzpatrick presented a lecture on formants and kept us busy trying various foods in a plethora of restaurants. We were grateful that he and his grad assistant made many trips to and from the airport., but one night we were returning from an event and made an unnecessary trip through the airport parking ramp simply out of habit! We stayed physically fit by walking in the heat to restaurants. We were a cohesive group of singers as the days of study progressed with lots of work but lots of fun.

The Interns have a Facebook page in order to stay in touch and many have said they plan to come to Chicago in 2016 for the next NATS Conference. NATS is planning a reunion of 25 years of NATS Interns at the conference., so y'all come!

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Continued: 2015 NATS Intern Program

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Comments about the 2015 Intern Program:

"I want to say again how grateful I am to have been chosen as a 2015 NATS Intern. It was a privilege and honor that I will never forget. Not only did I learn and absorb so many ideas, but I also heard what I needed to hear in terms of my own singing and teaching, and I will be a better performer and teacher for it."

"Where do I even begin to express my deep gratitude for the NATS Intern program? I feel as though I have been given a priceless gift that not only enriches my life but will enrich the lives of all the students I will ever teach. Thank you.! Thank you!"

"...the experience exceeded my already high expectations in every way. From the very first day the environment was one of mutual respect and discovery. .. suffice it to say that this was, hands down, the most important thing I have ever done for my teaching career."

NATS INTERN PROGRAM 25th ANNIVERSARY

The NATS office will be accepting applications for the 2016 program this fall. Look on the NATS Website for application procedures. Notification of acceptance into the program will be made by February 1, 2016.

I am pleased to announce that the 2016 program will be held at the University of North Carolina at Greensboro from June 7-17. The local coordinator will be Robert Wells. We will celebrate the Intern Program's 25th Anniversary and celebrate the continued success of the program with Master Teachers Jeannette LoVetri, Julie Simpson, James Doing, and Stephen King.

The National Association of Teachers of Singing is pleased to offer this great mentoring program to young teachers who have not taught more than five years courtesy of your gifts to the NATS Foundation. Thank you so much for making this excellent program possible!

2015 PARTICIPANTS

Nicole Asel – Brownsville, Texas
(University of Texas, Brownsville)

Chadley Ballantyne – Chicago, Illinois
(Harold Washington College & Elgin Community College)

Daniel Bubeck – New York City
(Private Studio)

Maribeth Crawford – Cleveland Heights, Ohio
(Walsh University)

Kelly M. Holst – Oklahoma City, Oklahoma
(Oklahoma City University)

Peter C. Keates – Dayton, Kentucky
(Wright State University)

Seth Killen – Taylors, South Carolina
(North Greenville University)

Linda McAlister – Cincinnati, Ohio
(Miami University & Private Studio)

Anne Jennifer Nash – Moorhead, Minnesota –
(Concordia College)

Jonathan Stinson – Potsdam, New York
– (SUNY Potsdam – Crane School of Music)

Sylvia Stoner-Hawkins – Ballston Lake, New York
(Skidmore College)

Angela Young Smucker – Chicago, Illinois
(Valparaiso University)



Apply for the 2016 NATS Intern Program



ANNOUNCING THE 2016 NATS Intern Program

June 7-16, 2016 · University of North Carolina-Greensboro

Kathryn Proctor Duax, Director of the NATS Intern Program
Robert Wells, 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.

TWELVE NATS TEACHERS WILL BE CHOSEN TO PARTICIPATE with FOUR MASTER TEACHERS:

James Doing - University of Wisconsin, School of Music - Madison, Wisconsin

Stephen King - Rice University, Shepherd School of Music - Houston, Texas

Head of Vocal Instruction, Houston Grand Opera and Los Angeles Opera

Jeannette LoVetri - Independent Studio - New York City

Aaron Copland School of Music at Queens College;

Julie Simson - Rice University, Shepherd School of Music - Houston, Texas

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.

PLEASE PROVIDE THE FOLLOWING:

- 1) **Resumé.**
- 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.



**Applicants must apply
online at www.nats.org**

Deadline: Dec. 15, 2015



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

*"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

National Student Auditions - 2015

The finals of the 2015 National Student Auditions were held at the University of North Carolina at Greensboro on Tuesday, July 7. Winners were selected in 12 categories, along with second and third-place finishers, resulting in \$30,000 in prizes being awarded.

This marked the second year for national semifinal and final rounds. As a result, more than \$60,000 in prizes have been awarded to students of NATS teachers.



PLACE - WINNER	REGION	TEACHER
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Category I – High School Music Theater Men

1st - Leo Plante	North Central	Jerome Elsbernd
2nd - Chris Hutton	West Central	John Seesholtz
3rd - Garrett Wilson	Mid-Atlantic	Beverly Vaughn

Category II – High School Music Theater Women

1st - Macey Arrington	Southern	Chad Payton
2nd - Claire Griffin	Mid-Atlantic	Kathryn Gresham
3rd - Katie Glasgow	Eastern	Brenda Dawe

Category III – High School Men

1st - Grayson Milholin	Mid-Atlantic	Carla LeFevre
2nd - Erik Belz	North Central	Jerome Elsbernd
3rd - Ricky Goodwyn, Jr.	Mid-Atlantic	Shelly Milam-Ratliff

Category IV – High School Women

1st - Anna Lee	Southeastern	Ginger Beazley
2nd - Lydia Graham	Mid-South	Mark Kano
3rd - Anna Ginther	North Central	Jerome Elsbernd

Category V – College/Private Music Theater Men

1st - Matthew Billman	Cal-Western	Wendy Hillhouse
2nd - Craig Smith	Mid-Atlantic	Tommy Watson
3rd - Noah Lindquist	West Central	Reginald Pittman

Category VI – College/Private Music Theater Women

1st - Jacqueline Savageau	New England	Julie Krugman
2nd - M. Sawyer Branham	Southeastern	Tonya Currier
3rd - Gabrielle Fuqua	Southeastern	Tiffany Bostic-Brown

Category VII – Lower College/Private Men

1st - Jared Jones	Southeastern	Stephanie Pierce
2nd - Zachary Futch	Southeastern	Allen Henderson
2nd - O'Neil Jones	Southern	Byron Johnson
H.M. - Ryan LeGrand	Northwestern	Allison Swensen-Mitchell

PLACE - WINNER	TEACHER	REGION
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Category VIII – Lower College/Private Women

1st - Jennifer Kreider	Eastern	Laura Brooks-Rice
2nd - Gabrielle Barkidjija	Central	Karen Brunssen
3rd - Kathleen Johnson	West Central	Kate Butler

Category IX – Upper College/Private Men

1st - Hunter Aldridge	Mid-Atlantic	Brian Arreola
2nd - Jacob Engel	North Central	Dan Johnson-Wilmot
3rd - Deon'te Goodman	Mid-Atlantic	Carla LeFevre
H.M. - Christopher Hochstuhl	Eastern	Charles Walker

Category X – Upper College/Private Women

1st - Carol Anne Osborne	Southeastern	Christi Amonson
2nd - Catherine Sandstedt	Central	Ann Harrell
3rd - Kaileigh Riess	Central	Pamela Hinchman

Category XI – Graduate/Advanced Men

1st - Jesse Melson	Texoma	Matt Oglesby
2nd - David Sanchez	Central	Ron Witzke
3rd - Gabriel Curl	Mid-Atlantic	Thomas Bumgardner

Category XII – Graduate/Advanced Women

1st - Ashley Mispagel	North Central	Dan Johnson-Wilmot
2nd - Jessica Lynn	Mid-Atlantic	Ridley Chauvin
3rd - Ahyoung Jeong	New England	Carole Haber

2016 Student Auditions

New Regulations To Take Effect in 2016

NATS Student Auditions will begin using a new set of regulations this fall following changes adopted by the NATS Board of Directors during their annual meeting in June.

The NATS Auditions Committee worked for more than a year to draft updated national policies and regulations to help streamline the overall experience for singers that will ultimately provide for the highest quality adjudication standards. The regulations will be in place for all audition events beginning in fall 2015.

NSA Resources Page: <http://www.nats.org/nsaresources.html>

NATS Welcomes New Regional Governors for 2015-2017

LORI MCCANN, Eastern Region, eastern@nats.org
KIMBERLY JAMES, Intermountain Region, intermountain@nats.org
BARBARA ANN PETERS, Mid-Atlantic Region, midatlantic@nats.org
ANGELA HOLDER, Mid-South Region, midsouth@nats.org
JASON LESTER, Texoma Region, texoma@nats.org

2015-16 NATS Board of Directors



Norman Spivey
President



Linda Snyder
President-Elect



Dan Johnson-Wilmot
VP- Membership



Lloyd Mims
**Secretary/
Treasurer**



Mitra Sadeghpour
**VP - Discretionary/
Field Activities**



Carole
Blankenship
VP - NATSAA



Kathleen Arcchi
VP - Workshops



Kathryn
Proctor-Duax
Past President



Cindy Dewey
**Cal-Western
Governor**



Lori McCann
**Eastern
Governor**



Kimberly James
**Intermountain
Governor**



Angela Holder
**Mid-South
Governor**



Alison Feldt
**North Central
Governor**



Melanie Williams
**Southeastern
Governor**



Jason Lester
**Texoma
Governor**



Karen Brunssen
**Central
Governor**



Brian Horne
**Great Lakes
Governor**



Barbara-Ann Peters
**Mid-Atlantic
Governor**



Richard Weidlich
**New England
Governor**



Nancy Bos
**Northwestern
Governor**



Jon Secrest
**Southern
Governor**



Reginald Pittman
**West Central
Governor**



Report of the Nominating Committee, June 2015 as Approved by the NATS Board of Directors

The Nominating Committee, chaired by Kathryn Proctor Duax, along with Tod Fitzpatrick, Nancy Walker, Donald Simonson, and Deborah Williamson, are submitting the following names (the slate) for election to the term of office for 2016 – 2018. The slate was approved by the NATS Board of Directors on June 25, 2015.



The National Bylaws state in ARTICLE X, Section 2. Election:

a. The Association Nominating Committee shall submit a slate of candidates for Association officers to the Board for approval one year prior to the beginning of the terms of the offices up for election. The slate of candidates, the date of distribution of the ballots, and the deadline for the return of ballots for the election shall be published in *Inter Nos* and NATS Online in the fall following the Board's approval of the slate. There shall be a ninety-day interval between the publishing of the slate and the deadline for the return of the ballots.

b. Election of Association officers shall be by poll of the membership. Following the close of nominations, a full roster of duly nominated candidates shall be distributed to all voting members with a non-identifiable return ballot. The ballot will state the deadline for returning the ballot to the Secretary/Treasurer. Three Members appointed by the Secretary/Treasurer will count the ballots. No candidate may serve on the counting committee. A majority of all votes cast is necessary for election and those elected shall take office effective at the end of the national conference, or another time as determined by the Board from time to time.

Each current NATS voting member will receive a ballot from the Executive Office in October 2015 with a deadline of Jan. 5, 2016.

President Elect:	Karen Brunssen
Vice President for Membership:	Dan Johnson-Wilmot (second term)
Vice President for Outreach*:	Alison Feldt
Vice President for Auditions*:	Diana Allan
Vice President for Workshops:	Kristine Hurst-Wajszczuk
Secretary/Treasurer:	Lloyd Mims (second term)

*Title changes are pending Bylaws update vote.

Diana Allan



Diana Allan, soprano, has appeared in operatic and concert performances throughout the Mid- and Southwest and has performed in Germany, the Czech Republic, Italy, and Brazil. In addition to her performing, she has over 25 years university teaching experience and currently teaches on the faculty of The University of Texas at San Antonio.

As a certified Peak Performance Coach (2010), Allan works with musicians to help them identify and assess their unique strengths and challenges, to formulate customized Peak Performance Plans, and to help them learn and improve the mental skills necessary to prepare and perform at peak levels. Allan is co-author of *The Relaxed Musician: Mental Preparation for Confident Performances*.

[Read Diana Allan's Complete Bio](#)

Karen Brunssen



Karen Brunssen teaches at the Bienen School of Music, Northwestern University where she is an Associate Professor and Co-Chair of Music Performance. She is governor of NATS Central Region. This fall marks their first two day conference on "Pedagogy: Enhanced and Informed" including presentations, a master class, a topical breakfast, book signings, and student poster sessions alongside the student auditions. She is program Chair for the 2016 54th NATS National Conference in Chicago, and is a member of the American Academy of Teachers of Singing. She was president of the Chicago Singing Teachers Guild, and vice president and president of Chicago Chapter NATS where she started the annual vocal competition that has grown to over 400 singers.

[Read Karen Brunssen's Complete Bio](#)

Continued: Report of the Nominating Committee, June 2015

Allison Feldt



Allison Feldt is an associate professor of music at St. Olaf College, Northfield, Minnesota where she serves as department chair and teaches applied voice. Other teaching assignments have included vocal pedagogy and vocal solo literature for voice majors and music and poetry for non-majors.

Dr. Feldt has served NATS in a number of positions including North Central Region Governor, and State Governor, President, and Auditions Chair of the Minnesota Chapter of NATS. She served as conference chair for the 2006 NATS National Conference in Minneapolis. As North Central Region Governor, Dr. Feldt conceived of and administered the region's first ever online regional auditions in 2014.

[Read Allison Feldt's Complete Bio](#)

Kristine Hurst-Wajszczuk



Soprano Kristine Hurst-Wajszczuk was featured in the title role of the 2015 production *Dido & Aeneas* presented by Bourbon Baroque, Louisville's period instrument ensemble. She debuted with the Boulder Bach Festival in 2004 and with the Alabama Symphony Orchestra in 2011. Her solo oratorio repertoire ranges from Bach to Samuel Barber; operatic roles from Monteverdi to

Stravinsky. She performed for composer Bill Mayer's 70th birthday celebration concert in Carnegie Hall's Weill Recital Hall in the role of Madeline in the composer's *The Eve of St. Agnes*. In 2002, she was a regional finalist in the National Association of Teachers of Singing Artist Award competition; in 2006, she appeared on a Wisconsin Public's Radio broadcast of *Live from the Chazen Museum*.

[Read Kristine Hurst-Wajszczuk's Complete Bio](#)

Dan Johnson-Wilmot



Daniel Johnson-Wilmot is a Professor of Music in the Music Department at Viterbo University. He received his Bachelor of Arts in Music from St. John's University, Collegeville, Minnesota and a Master of Music in Voice from the University of Wisconsin-Madison. In his 41st year at Viterbo, he currently teaches Applied Voice, Opera Workshop, Vocal Pedagogy and chairs the music

department. He was a Regional Governor of the North Central Region of the National Association of Teachers of Singing. He has served on the National Conference and the National Student Auditions Committees of NATS. He continues to chair Wisconsin NATS Student Auditions as he has done for more than twenty-five years.

[Read Dan Johnson-Wilmot's Complete Bio](#)

Lloyd Mims



Lloyd Mims is Dean of the School of Music and Fine Arts at Palm Beach Atlantic University in West Palm Beach, Florida. Previously he served as Dean and Professor of the School of Church Music and Worship of The Southern Baptist Theological Seminary in Louisville, Kentucky. He holds the Doctor of Musical Arts degree from that institution and the Bachelor of Music

Education and Master of Music degrees from the University of Southern Mississippi. He did additional study at the Juilliard School and the America-Italy Society and was a fellow with the Bach Aria Festival in Stony Brook, New York.

[Read Lloyd Mims' Complete Bio](#)

NATS Board of Directors passes bylaws changes, membership vote underway

At the 2015 NATS Board of Directors meeting in June the Board approved revisions to the Bylaws of the Association to be submitted to the membership for ratification. A document outlining these changes is linked here for your review. Please note that NEW language is in red and deleted text appears with a strike through. For the most part these revisions are housekeeping in nature. However, there are three substantive revisions that all members should be aware of:



Per the current Bylaws of the Association: Any and all Bylaws may be amended or new Bylaws adopted at any regular meeting of Members of the Association, or by ballot. A two-thirds approving vote of all Full, Emeritus, and Associate Members participating is required. A quorum as stated elsewhere in these Bylaws is required. Notification of contemplated changes or amendments must be submitted to the membership in writing at least thirty days prior to the vote.

1. A title change for the VP for Artist Awards to VP Auditions and a change in the job description to reflect current duties
2. A title change for the VP for Discretionary Funds and Field Activities to VP for Outreach and a change in the job description to reflect current duties.
3. Creation of a student membership category

A ballot email was distributed in early September for NATS members to consider the changes. Final results will be recorded and shared later this fall.

[Draft of Bylaws Changes - Passed June 2015](#)



Twelfth Annual New Voice Educators Symposium at Indiana University February 19-20, 2016

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 19-20, 2016 (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 **December 18, 2015**. 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: Brayton Arvin - Vice President; Chairperson, New Voice Educators Symposium, Student N.A.T.S. at Indiana University, bdarvin@indiana.edu.

We hope to see you in Bloomington in February!

NATSAA | 2016

44th NATS Artist Awards Competition for Singers



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

Generous monetary awards sponsored by the NATS Foundation. Scholarships to AIMS in Graz, Austria are awarded to remaining semifinalists.



AIMS  IN GRAZ
AMERICAN INSTITUTE OF MUSICAL STUDIES



ELIGIBILITY:

- Age 21-35 on January 13, 2016
- Must be a member of NATS (in good standing), OR coached for at least one year by a current NATS member

FIRST PRIZE

Over \$13,000 in cash and prizes:

- \$5,000 cash
- A New York solo debut sponsored by DCINY
- A \$4,000 scholarship to attend the American Institute of Musical Studies (AIMS) in Graz, Austria
- \$1,000 gift certificate from Hal Leonard Corporation

SECOND PRIZE

Over \$6,000 in cash and prizes:

- \$4,000 cash
- \$2,000 scholarship to attend AIMS in Graz, Austria
- \$500 gift certificate from Hal Leonard Corporation

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

APPLICATION RECEIPT DEADLINE:
JANUARY 13, 2016

PRELIMINARY AUDITIONS: March – April 2016

See Regional Schedule at www.nats.org

NATIONAL SEMIFINALS: July 7, 2016 in Chicago

NATIONAL FINALS: July 8, 2016 in Chicago

ALL APPLICATION MATERIALS MUST BE COMPLETED BY THE DEADLINE
APPLICATIONS ACCEPTED ONLINE AT NATS.ORG



2016 *Art Song* Composition Award

1st Place

\$2,000 plus the composer's expenses to the NATS National Conference in Chicago July 8-12, 2016, where the premiere performance of the winning composition will be given.

2nd Place

\$1,000

REQUIREMENTS - The work must be: (1) a song cycle, group of songs, or extended single song of approximately 15 minutes in length (13-17 minutes acceptable); (2) for single voice and piano; (3) to a text written in English, for which the composer has secured copyright clearance (only text setting permission necessary); (4) composed within the last two years (after Jan. 1, 2014).

ENTRY FEE - \$50 for each entry (payable in U.S. funds to NATS).

ELIGIBILITY - Anyone meeting prescribed requirements.

PROCEDURE - Applications may be submitted via ArtSong.nats.org beginning in August 2015. Application should include:

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

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

APPLY ONLINE AT NATS.ORG

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

ENTRIES MUST BE RECEIVED BY:
DECEMBER 1, 2015

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

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 2016

1ST PRIZE:
\$5,000

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

2ND PRIZE:
\$2,500

PLUS a \$500 Gift Certificate from Hal Leonard Corporation

3RD PRIZE:
Louise Lerch Award
\$1,000

COMPETITION SITES

March 1, 2016
May 15, 2016
May 2016
May 2016
May 2016

Application Deadline
Deadline for Online Video Submission
Los Angeles Auditions
New York Auditions
Chicago Auditions

SEMIFINAL AND FINAL ROUNDS

July 8-9, 2016 in Chicago
as part of the NATS National Conference
Approximately 24 singers will advance to the semifinal round in Chicago

ELIGIBILITY

All singers age 20-28 as of March 1, 2016.
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 1, 2016
www.NATS.org



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JULY 8 - 12, 2016

NATIONAL ASSOCIATION OF TEACHERS OF SINGING
54TH NATIONAL CONFERENCE

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OF ALL THINGS
Singing!*



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540 North Michigan Avenue
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**Special NATS Group Room Rate:
\$149 (single/double)***

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EARLY REGISTRATION
\$425**

**EARLY REGISTRATION
DEADLINE
April 1, 2016**

World-renowned soprano and musical ambassador Renée Fleming will join attendees at the 54th NATS National Conference!

Renée Fleming

I am thrilled to be a part of the 2016 NATS conference. As the child of two singers who taught vocal music in public high school, whose mother is currently head of the voice faculty of Eastman School of Music's community music program, and whose sister teaches voice at Catholic University of America, I have the greatest respect for music educators. Singing and the teaching of singing are central passions in my life. I am looking forward to meeting and exchanging ideas with the dedicated professionals from all over the country who share that passion.

— Renée Fleming



One of the most beloved and celebrated musicians and personalities of our time, Fleming captivates audiences with her sumptuous voice, consummate artistry, and compelling stage presence. At a White House ceremony in 2013, the President awarded her the National Medal of Arts, America's highest honor for an individual artist. Known as "the people's diva" and winner of the 2013 Grammy Award for Best Classical Vocal Solo, she continues to grace the world's greatest opera stages and concert halls, now extending her reach to include other musical forms and media.

Make plans to join NATS colleagues and voice professionals for a week of collaboration, learning, competitions and fun!

nats.org/Chicago2016



JULY 8 - 12, 2016

**NATIONAL ASSOCIATION OF TEACHERS OF SINGING
54TH NATIONAL CONFERENCE**

Advertise! Exhibit! Sponsor!

Join members of National Association of Teachers of Singing and other voice professionals for five days of networking, master classes, technology and information sessions, pedagogy discussions, competitions, concerts, recitals, and so much more! More than 1,000 attendees will include teachers, students, collaborative pianists, doctors, scientists and other voice enthusiasts from around the world — all gathered to celebrate the art of singing.

Spend \$1,500		Spend \$2,500		Spend \$3,500	
And You Receive for FREE		And You Receive for FREE		And You Receive for FREE	
	Value		Value		Value
1-month NATS.org Sidebar Web Ad	\$250	2-month NATS.org Sidebar Web Ad	\$500	3-month NATS.org Sidebar Web Ad	\$750
25% off any NATS e-blast	\$335	50% off any NATS e-blast	\$670	75% off any NATS e-blast (full list)	\$1,000
		Inter Nos full-page ad (Sept and Feb)	\$500	NATS mailing list (1-time use)	\$850

Program Book Advertisement Details

		Price
Back Cover	8.5" x 11" - 4-color (TIF, JPG, PDF or EPS)	\$1,000
Inside Front Cover	8.5" x 11" - 4-color (TIF, JPG, PDF or EPS)	\$600
Inside Back Cover	8.5" x 11" - 4-color (TIF, JPG, PDF or EPS)	\$600
Premium Full Page	8.5" x 11" - 4-color (TIF, JPG, PDF or EPS)	\$550
Full Page	8.5" x 11" - 4-color (TIF, JPG, PDF or EPS)	\$500
Half Page	7.5" x 4.875" - 4-color (TIF, JPG, PDF or EPS)	\$400
Quarter Page	3.625" x 4.875" - 4-color (TIF, JPG, PDF or EPS)	\$300

ALSO AVAILABLE: Competition/Recital Program Covers, Flyers in attendee registration packets, and sponsored e-blasts!

Exhibit Space

	Details	Price
Exhibit Booth	8x10 booth, includes two exhibitor badges (60 available)	\$575
Additional Exhibitor Badge		\$125

Exhibitor Showcase

	Details	Price
Premium Showcase Event	Featured event with 45-minute dedicated time slots (11 available)	\$595
Regular Showcase Event	Simultaneously running 30-minute time slots (4 available)	\$495

Sponsorship Availability too!

Opportunities abound for sponsorship of the various events, happenings and giveaways in Chicago. From the Gala Banquet, to attendee refreshments, to bags, lanyards, room keys, charging stations, photo backdrops, student events, and more!



Learn more about advertising and sponsorship opportunities, or reserve your space: nats.org/Chicago2016



Streaming Video: The NATS Live Learning Center

NATS is making session recordings from past national conferences and workshops available online so you can catch up on sessions you missed and tap into industry education year-round. The NATS Live Learning Center connects you to sessions recorded live from the 53rd NATS National Conference, the 2015 NATS Winter Workshop and soon the 2015 NATS Summer Workshop, in addition to so many more from previous years.

Sessions are recorded using the latest screen capture technology to include not only the speaker's audio but also their presentation slides and anything else that appears on their screen during the live session.

Session recordings through the NATS Live Learning Center are available for the 53rd National Conference in Boston right now! Sessions are also ready and loaded from past conferences in Orlando (2012) and Salt Lake City (2010), in addition to the 2015 NATS Winter Workshop in West Palm Beach, Florida!



Scan for more info

Visit the URL below to access the NATS Live Learning Center:

nats.sclivelearningcenter.com



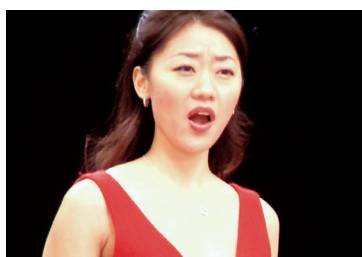
In August 2014, the **National Association of Teachers of Singing** unveiled **Vocapedia**, a dynamic new information database that will forever change how information about singing and the science of voice is shared with the teaching community around the world.

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

The mission of Vocapedia is to present resources relevant to:

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

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



Visit and tell others!
vocapedia.info

Support NATS and have fun volunteering!

NATS depends on volunteers! Members, students, and friends are asked to assist in all areas of event operation for the 54th National Conference in Chicago, July 8–12, 2016.

- ▶ **SNATS members or student volunteers who contribute 15 hours will receive a complimentary student registration** (valued at \$125). NATS teachers are encouraged to help their students sign up for this educational opportunity.
- ▶ **All volunteers will receive a limited edition NATS t-shirt** and the satisfaction of knowing you played an important role at the national conference.
- ▶ **Lots of Choices!** Volunteer your time in Registration; as a Session Monitor; as a Welcome Ambassador; as Volunteer Support Staff member; or by helping contribute to Marketing/Communications/Social Media.



REGISTER ONLINE: www.nats.org/Volunteer

NATIONAL ASSOCIATION OF TEACHERS OF SINGING
54TH NATIONAL CONFERENCE

JULY 8-12, 2016 • Chicago