

Updated May 13, 2026



NATS 59th NATIONAL CONFERENCE BREAKOUT SESSIONS

— *Schedule Subject to Change* —

SATURDAY, JULY 4

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2:30-2:55 p.m. **Love and storytelling: exploring the vocal legacy of Alan Louis Smith**

Presented by Jessica Ferring Glenn, Elvia Puccinelli, and Kathleen Roland-Silverstein

Alan Louis Smith (1955-2023) — Texan pianist and coach, composer and poet, educator and administrator — was a key figure in the training of singers and collaborative pianists in North America for over 30 years. Smith's scholarship, pedagogy and artistry have left a profound, multi-faceted impact on the performance of vocal repertoire and on those who perform it. Smith himself identified the elemental importance of storytelling in music-making, as well as the over-arching importance of love, curiosity and honesty. This session will celebrate and explore Smith's legacy through the lens of his compositions for voice and piano, from his 1999 setting of oral histories Vignettes: Ellis Island and folk song settings written as birthday gifts for Stephanie Blythe to selections from multiple recent cycles for which Smith was also poet. Video footage of Smith's own commentary will be interspersed between live performances by artists who worked directly with him.

2:30-2:55 p.m. **Musical Stories Reimagined: Art Songs from India**

Presented by Sandra Oberoi and Aditya Sharma

India's rich musical heritage has long served as a site for cultural negotiation, embodying a dynamic interplay between tradition, modernity, and individual identity. Historically, musical practices in India were deeply rooted in regional, linguistic, and religious frameworks. However, the advent of digital technologies, increasing urbanisation, and globalisation have significantly reshaped how music is experienced, disseminated, and performed across the subcontinent. This presentation explores key historical and cultural moments that have influenced the contemporary musical landscape in India. It highlights how certain folk and popular musical forms have been reimagined through processes of artistic reinterpretation. Drawing on collaborative efforts, the presenters offer a program of arranged works presented as art songs thus inviting global audiences to engage with Indian musical narratives, celebrate India's sonic diversity, and provide accessible and joyful pathways for performers to connect with these musical stories.

2:30-2:55 p.m. **More Than Performance: Crafting Purpose-Driven Musical Collaborations**

Presented by Emily Martin

As the musical landscape evolves, artists must adapt to new realities by embracing multidisciplinary collaboration and a broader artistic purpose. This session, aligned with the 59th NATS National Conference theme Mosaic of Music, explores how performers and educators can engage with diverse cultural traditions and develop inclusive, collaborative projects. Drawing on experience as a consultant and Fulbright Scholar at the Royal Conservatoire of The Hague, the presenter will introduce the basics of creative entrepreneurship, including project management and artistic philosophy. Participants will learn to articulate their artistic identity, identify collaborators and funding, and execute projects that resonate with today's audiences. The session emphasizes practical tools and reflective practices that empower musicians to connect across cultures, amplify underrepresented voices, and contribute to a more sustainable and inclusive musical ecosystem. Attendees will leave equipped to create meaningful work rooted in their values and capable of shaping the future of the field.

2:30-3:20 p.m. **Songs By Her: Revealing the Songs by Women of Tin Pan Alley**

Presented by Tish Oney and Jennifer Piazza-Pick

Tin Pan Alley yielded a treasure trove of enduring repertoire that has continued to be performed, studied, recorded, and enjoyed through the present day. As most of the oft-performed songs were written by a handful of men, this study seeks to celebrate female composers and lyricists who contributed to both enduring standards and less-well-known songs from the Tin Pan Alley canon. Through providing background information about songwriters Bernice Petkere, Dorothy Fields, Fran Landesman, Ann Ronell, and others, and exploring and performing their songs, Dr. Tish Oney and Dr. Jennifer Piazza-Pick will share a sampling of women composers' and lyricists' contributions to the Great American Songbook, revealing the repertoire-broadening options of performing works by women of Tin Pan Alley.

2:30-3:20 p.m. **A United Voice: Unifying SOVTEs Across Genres, Cultures, and Pedagogical Practice**

Presented by Natalie Sheppard and Lori Sonnenberg

Semi-occluded vocal tract exercises (SOVTEs) are powerful tools for vocal efficiency, but their application is often limited by genre bias or discipline-specific silos. This workshop challenges the myth that certain vocal styles or cultural expressions are inherently "unhealthy" and instead highlights the versatility of SOVTEs as a unifying gesture across singing traditions, teaching philosophies, and clinical voice work. Participants will explore the acoustic and physiological benefits of SOVTEs, with demonstrations showing how they support technical development, vocal wellness, and sustainable artistry across styles.

3-3:25 p.m. **Inspiring a Spark of Imagination: An Examination of Poet and Composer Alan Louis Smith's Vocal Chamber Song Cycle For Soprano, Cello, and Piano To The Muse**

Presented by Jessica Glenn and Kate Stevens

To the Muse (2017) is a chamber song cycle by Alan Louis Smith (1955-2023) scored for soprano, cello, and piano. A distinguished collaborative pianist, vocal coach, and pedagogue, Smith was also a prolific composer whose works were commissioned and performed by notable artists and institutions. While his early compositions have garnered scholarly attention, many of his later works, including To the Muse, remain underexplored. This cycle features Smith's own poetry and explores the theme of creative inspiration. The cycle is notable for its use of "response texts," or poems written in reaction to external stimuli. Drawing on a range of sources, including renowned poets, poetry, art song, popular music, and opera, Smith weaves textual and musical references throughout the work. This presentation will include a discussion of the source material for each of the cycle's poems and an examination of Smith's poetry and music.

3-3:25 p.m. **Korean Vocal Tapestry**

Presented by Won Cho and Kyoung Cho

Korea's musical heritage is a dynamic fusion of traditional culture and Western influence, giving rise to a uniquely Korean musical identity. In the early 20th century, Korean composers began blending Western forms with native elements, using vocal music as a powerful vehicle for cultural expression and the "Koreanness."

3-3:25 p.m. **Innovation in Art Song: John Harbison's Mirabai Songs dramatized using Indian Dance**

Presented by Susan Gouthro and Kaustavi Sarkar

Soprano Susan Gouthro and Indian dancer Kaustavi Sarkar aim to revitalize the traditional art song recital experience by interweaving their individual artistic practices: art song performance and Odissi Indian classical dance. To bring affective power to the performance, both singer and dancer play the role of storytellers who explore human experiences such as devotion, bravery and abandonment in John Harbison's song-cycle, *Mirabai Songs*. The Indian term *Abhinaya* refers to dramatic persuasion using spoken text, gesture, costuming, and facial expression used in traditional Indian dance. Adding these techniques to the *Mirabai Songs* enhances its expressive potential. Harbison uses English translations of poems composed by the sixteenth-century Indian poet Mirabai who declares her unflinching devotion and love for the Hindu deity Krishna. This lecture-recital provides historical narrative and cultural meaning through a choreographed performance, celebrating our cultures as we commemorate the connections made between people throughout the history of the United States.

3:30-4:20 p.m. **From Shuffle Along to Hell's Kitchen: The History and Vocal Styles of Black American Musical Theatre**

Presented by Melissa Foster and Edrie Means Weekly

Black American Musical Theatre has a rich and influential history that spans over a century, shaping not only Broadway but American popular culture as a whole. This session explores the rich history and vocal traditions of Black American Musical Theatre from its origins in early 20th-century works like *Shuffle Along* to the rise of genre-defining works such as *Purlie*, *The Wiz*, *Dreamgirls*, *Hamilton*, the Pulitzer Prize-winning *A Strange Loop* and *Hell's Kitchen*. Special attention will be given to the fusion of vocal styles of gospel, jazz, blues, R&B, and hip-hop that shaped both the sound and the storytelling of Black musical theatre. Black American musical theatre singing is deeply rooted in the rich traditions of African American musical expression, encompassing spirituals, gospel, blues, jazz, R&B, soul, Motown and hip-hop and. Connecting the dots between the history and the application of the vocal stylisms and effects in each genre is crucial in the pursuit of both technical mastery and emotional authenticity.

3:30-4:20 p.m. **A Great Cloud of Witnesses: A Song Cycle Celebrating the Contributions of Black Americans to Music and the Resilience of the Black Family Unit Beyond Trauma**

Presented by Lauren Wright-Harris and Jarrett Roseborough

The purpose of this project is to provide context and a further look into the process of creating a piece of work with a living composer. The topic of interest is specific in addressing the disparity of musical material centered on a non-traumatic-based view of the Black Family Unit. This presentation speaks historically on the commodity of Black Trauma in Film and Art Music, and how this song cycle fills in the voided spaces within vocal Western art music that is not centered on historical trauma or the societal gaze of what the Black lived experience is, but from a viewpoint of an individual within the Black lived experience. The performance of the

song cycle itself, draws on the ideas of community, home, joy, and family. Allowing the audience to be taken on a journey of nostalgia and memories of what family means to all.

3:30-4:20 p.m. **From One-on-One to Everyone: Building a Sustainable Voice Studio Through Scalable Online Teaching**

Presented by Nick Klein, Rebecca Pieper, and Kelly Scott

As a voice teacher, it's easy to feel pressure to fill every hour with one-on-one lessons, leading to burnout and limiting growth. This session offers practical, scalable strategies to help voice teachers expand their reach and income without overextending themselves. Participants will explore growth models like online courses, memberships, digital downloads, and self-paced programs, enabling them to teach more students on their own terms. Attendees will learn how to create flexible, income-generating offerings by repurposing existing teaching materials and leveraging technology. Through a step-by-step framework, teachers will discover how to combat burnout by scaling their business, validating their niche expertise, and structuring their time and systems for sustainable growth. Whether a private teacher or studio owner, this session will provide actionable steps to reduce reliance on one-on-one lessons, giving teachers more control over their schedule while maintaining high-quality instruction. Attendees will leave with a clear roadmap for a more flexible, fulfilling teaching career.

3:30-4:20 p.m. **The Tongue, Tongue-Tie, And The Body That Sings: Self-Assess And Optimize Tongue Function, Breath, And Posture**

Presented by Alison Wu

Tongue tie (ankyloglossia), is a restrictive, myofascial connection underneath the tongue that restricts tongue motion. The front (anterior) portion is the most obvious, the back (posterior) aspect is more controversial. A case series demonstrates improved speech and feeding for children after posterior tongue tie release, but what about adults, especially classical singers? In this first empirical case study with a professional soprano (Ward, et al., 2025), she was told to quit her career, but an anterior release, followed by an 18-month hiatus, astounded her teacher with significant improvement. A posterior release gave her an octave total more range the same day. In consideration that singing quality is influenced by the diaphragm, pelvic floor, an incredible fascial dissection by Tom Myers shows how the tongue is tied to the toes. This workshop will walk through self-tongue functional assessments, exercises, respiratory function assessment and exercises, optimizing postural awareness and re-alignment.

SUNDAY, JULY 5

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10:30-11:20 a.m. **A Most Colorful Mosaic: Fusing Classical Pedagogy with Mariachi Tradition**

Presented by Michael Acevedo, Osvaldo Chacon, Jourdan Howell, Crystal Jarrell Johnson, and Taytum Rangel

10:30-11:20 a.m. **The Art of the American Negro Spiritual: A Performance Workshop**

Presented by Marcía Porter, Alexis Davis-Hazell, Rosalyn Wright Floyd, and Barbara Hill-Moore

Since its inception in 2019, the American Negro Spirituals (ANS) Advisory Panel of the National Student Auditions Committee has served as a resource for NATS teachers, coaches, and students. The panel annually

responds to inquiries regarding repertoire eligibility for NATS Spirituals categories and about performing these great works. The Art of the American Negro Spiritual: A Performance Workshop is a continuation of the two-part panel discussion entitled: What Do You Really KNOW About the American Negro Spiritual (TANS)? presented by the ANS Advisory Panel at the 2022 NATS conference. Through examples found in the repertoire, this session aims to (re)address such topics as historical perspectives, resources for repertoire, and acceptable performance practice. The format will include short demonstrations of applicable repertoire by members of the panel, an interactive performance practice group work segment, and an opportunity for NATS colleagues (singers and pianists) to coach their performances.

10:30-11:20 a.m. **From Cover Letter to Classroom: Crafting Your Voice Job Search in 2026**

Presented by Nicholas Perna, Yvonne Gonzalez Redman, and Randall Umstead

Voice students often graduate unprepared for the unique challenges of the academic job market. Even courses like Teaching Music in Higher Education rarely address the distinct process of voice faculty searches. This interactive session demystifies the voice job hunt, offering clear strategies, tools, and insider insights from presenters who have recently served as applicants, mentors, search committee members, and administrators.

Participants will get hands-on experience evaluating real-world application materials — cover letters, CVs, and teaching philosophies — crafted for a sample job ad. From there, we'll dive into actionable best practices: researching institutions, understanding faculty expectations, and building polished digital portfolios. We'll show you how to write a cover letter that pops. You'll leave equipped with practical tips for nailing video conference and on-campus interviews and negotiating offers with confidence. This is your roadmap to navigating — and excelling in — the evolving landscape of voice faculty positions.

10:30-11:20 a.m. **The Flow to Resonance Continuum: Strategies for Coordinating Breath and Resonance Efficiency for All Genres**

Presented by Kevin Wilson and Autumn West

This workshop will introduce essential strategies and tools to effectively teach your students about the coordination and balance of breath flow and resistance for singing, and registration perception and concepts. Participants will walk away with a toolbox filled with new ideas that will help your students to experience efficient breathing strategies and variations, deepen their understanding of resonance strategies, and conceptual variations of breath and resonance necessary for registration navigation for aesthetic nuance across genres.

1-1:25 p.m. **Supporting Students Facing Voice Impairment in the Voice Studio**

Presented by Emily Siar and Anne Slovin

As front-line voice professionals, voice teachers must be prepared to serve and support students experiencing voice impairment. This workshop defines and contextualizes voice impairment as an accessibility issue, describing the myriad physical, emotional, and social challenges that singers navigating voice health challenges face. Drawing upon both the current state of research and their lived experiences as voice teachers who have navigated vocal fold surgery and recovery, the presenters offer specific, actionable recommendations for voice teachers seeking to create safe and empowering studio environments for students facing impairment. Topics for lecture and discussion include: the importance of a comprehensive voice care team, using affirming and destigmatizing language, educating students on voice hygiene, guiding students toward resources, adapting technical exercises and repertoire to titrate vocal load, and bolstering institutional support within academia. The presentation concludes with a call to action, advocating for more research into the needs of students experiencing voice impairment.

1-1:50 p.m. **Preparing for Pop/Rock Musical Theatre Auditions**

Presented by Matt Edwards and Jackie Edwards

This presentation addresses the growing demand for pop/rock repertoire in musical theatre auditions. Research has found that 44% of Broadway audition notices between 2014 and 2024 requested a pop/rock song. Many college musical theatre programs now ask for a pop/rock song as part of the audition package. Despite this shift, many voice teachers remain unsure how to prepare students for pop/rock auditions. Over the past fifteen years the presenters have investigated casting director and agent expectations for pop/rock audition songs. We have identified three audition scenarios: imitation, emulation, and original artistry, each requiring distinct pedagogical strategies. Our observations also reveal the hybrid vocal technique singers must master, combining commercial onsets, releases, groove awareness, and microphone skills with musical theatre text work. Finally, we emphasize acting approaches tailored to mood, groove, and story songs, alongside historical stylistic awareness as critical components of the preparation process. By the end of the presentation, attendees will have a clear framework for coaching students for pop/rock musical theatre auditions effectively.

1-1:25 p.m. **Discover Korean Cuisine in Korean Art Song**

Presented by Josephine YoonGeong Lee and Laehyung Woo

This lecture-recital explores the vibrant world of Korean art songs by living composers, offering a unique lens into modern Korean culture through music. The program is organized into four themed sections — K-History, K-Culture, K-Nature, and K-Folksongs — highlighting the expanding scope of contemporary Korean song. No longer limited to love and nature, today's composers explore diverse topics such as food (Kimchi), traditional attire (Hanbok), and the Korean alphabet (Hangul) — reflecting a broader cultural identity shaped by the global rise of "Hallyu". These songs often incorporate jangdan (traditional rhythmic patterns), folk melodies, and, in some cases, Korean traditional instruments alongside piano. The result is a compelling fusion of old and new. This session will provide attendees with culturally resonant repertoire ideas, insight into the evolving voice of Korean art song, and an understanding of how living composers are redefining Korea's musical narrative for today's global audience.

1-1:50 p.m. **We Go On, Oswego**

Presented by Katie Hannigan, Jessica Ann Best, Ian Greenlaw, Valerie Trujillo, and Kimberly Upcraft

I am thrilled to invite you to a defining moment in our industry's creative and scholarly journey — We Go On, Oswego: A Theatrical Song Cycle in dedication to women of Fort Ontario Refugee Shelter. This was the only shelter President Roosevelt sanctioned during WWII to assist those fleeing persecution in Nazi Europe. We will offer selections from this new multimedia vocal work to represent and exemplify women's narratives that passed through the gates of Fort Ontario in Oswego, NY. This unique vocal work features powerful voices and seldom seen narratives that incite critical thinking, explores a vast array of interdisciplinary connections, and offers a broad musical landscape including the Great American Songbook, next to the compositional styles of today. This work is readily available as a tour, serves as a blueprint for a new opera, and will be readily available as a new vocal anthology for advanced and professional singers through Just a Theory Publishing early 2026.

1-1:50 p.m. **Keep it SHORT, Sweetie. The Power of Short Art Songs in the Studio and Audition Suite**

Presented by Natalie Arduino and Casey Carter

Jump into the world of two-to-three-page art songs as we shift the audition preparation focus from quantity and endurance to quality, performance opportunity, and discovery for your students and future auditors. KISS shifts the focus from quantity to quality, using short works to build technique, expression, and confidence for

your singers—especially for students preparing for university auditions. We'll explore strategic repertoire choices for singers from middle school through college levels. The session offers practical applications for applied teachers and students alike. Attendees will leave with actionable tools for maximizing lesson time, curated repertoire lists in classical and musical theatre, and audition prep tips for real-world teaching.

1:30-1:55 p.m. Tools for Working with Transgender and Non-Binary Singers

Presented by Sasha Divain

The voice is a powerful tool for self-expression, especially for transgender and non-binary individuals aligning their vocal identity with their gender expression. This session is designed for voice professionals and offers practical tools and strategies for working with transgender and non-binary singers. Topics include vocal assessment methods, developing individualized training plans, understanding how physical and hormonal changes affect the voice, and maintaining vocal health throughout the process. Special emphasis is placed on creating an inclusive, affirming environment where singers feel safe to explore and grow. Led by a transgender woman and voice professor with extensive experience in vocal pedagogy and gender-affirming voice work, this session provides a uniquely informed perspective. By integrating scientific knowledge with artistic sensitivity, it helps participants support transgender and non-binary singers on their journey toward authentic vocal expression.

1:30-1:55 p.m. The Afro-Classical Voice: A Journey through the Art Music of the African Diaspora

Presented by Melissa Davis and Sun Hee Kim

The Classical music of Afro-Caribbean and Afro-American composers is a deeply rich resource that is uniting cultures and gaining international recognition. While the African American Folk-Classical genre, the Spiritual, has become widely known, the Art music of the Caribbean remains comparatively underexplored. This vocal lecture recital highlights the artistry and impact of underrepresented Black Classical composers, celebrating their innovation and essential contributions to the genre. Through performance and discussion, the program offers a vivid glimpse into the cultural life, musical languages, and enduring traditions of the African diaspora. Blending Caribbean rhythms, folk traditions, and Afro-American vivid expression with Euro-Classical dances, forms and harmonies, this recital illuminates the beauty of cross-cultural connection. Featuring a dynamic song cycle by Jamaican composer, Peter Ashbourne (b.1950-), and African American Spirituals in the Classical Tradition, the recital invites listeners on a journey through music that has served as resistance, refuge, and a profound expression of freedom.

3-3:25 p.m. Press Record: Using Self-Recording to Build Confidence, Reduce Anxiety, and Strengthen Self-Assessment

Presented by Melissa Treinkman

In this session, we will explore the intersection of singers' experiences with music performance anxiety (MPA), auditioning, and the practice of self-recording. The first segment will provide an overview of current research on MPA and self-recording, highlighting evidence-based strategies that can help students manage performance anxiety and enhance learning outcomes. The second portion will present findings from recent studies conducted by the presenters, which examined the use of self-recording during university-level auditions as a potential tool for improving self-assessment and supporting mental health following auditions. The presenters will argue that incorporating the practice of self-recording into university audition settings may be a simple, actionable way for institutions to better support student well-being while also enhancing educational outcomes. The final part of the session will offer practical, easy-to-implement strategies and foster an open dialogue with participants about their own approaches to supporting students through these challenges.

3-3:25 p.m. **Pictures at a Gender[*] Exhibition: A Mosaic of Musical Theater Vignettes about Gender [Non-Conformity]**

Presented by Christopher Cayari

Transgender, non-binary, and gender non-conforming (trans) representation in vocal pedagogy has grown in recent years. Sharing stories from marginalized communities helps educators better understand diverse experiences. This performative autoethnography explores gender and vocal performance through the lived experiences of the researcher. Pictures at a Gender[*] Exhibition is a lecture recital in the form of a musical theater revue that blends performance, creative writing, costume, photography, and theater. The presenter addresses how a gender non-conforming individual — whose identity is fluid between masculine and non-binary — explores their gender through musical theater. The recital presents vignettes centered on epiphanies and challenges related to gender roles in vocal education, societal expectations, and the pursuit of authentic identity. It invites voice educators and scholars to reflect on how gender identity and expectations shape students' and performers' experiences in the classroom or studio and on stage.

3-3:25 p.m. **Suffrage, Song, and Sass: Ethel Smyth - Three Songs (1913)**

Presented by Lesley Friend and Mirim Kim

Suffrage, Song, and Sass explores Dame Ethel Smyth's life and works including a closer look at her Three Songs (The Clown, Possession, and On the Road) a set published in 1913. The first female composer named a Dame of the British Empire, Ethel lived a dramatic and interesting life, crossing paths with the likes of Emma Pankhurst and Virginia Woolf, and leaving an indelible impact on her country, on music, and on queer representation in classical music. Smyth is important as a female voice, feminist voice, queer voice, and in the history of British vocal writing. And dogs. There will be pictures of dogs. Smyth's Three Songs will be performed in their entirety by dramatic soprano Lesley Friend, and pianist Mirim Kim.

3-3:50 p.m. **Echoes from El Barrio: The Chicana Art Song Project and the Legacy of Cultural Memory**

Presented by Noel Archambeault

The Chicana Art Song Project serves as a vessel of cultural memory, reclaiming erased narratives through music, text, and visual art. It explores how folk music traditions from Mexican American and Tejano communities can inspire contemporary art song compositions. This presentation will include digital performance excerpts and a discussion of compositional styles, poetry, and cultural preservation. This work is a point of cultural connection, emphasizing how diverse communities can find solidarity through shared stories and artistry. Cross-cultural connectivity and unity allow us to reimagine whose stories are centered in the nation's musical heritage.

3-3:25 p.m. **Special Acts of Breathing: Visualizing Interactive Aspects of Respiration for Singing with RespTrack**

Presented by Kayla Gautereaux and Ian Howell

This session explores the gross dynamics of respiration with a special focus on the relationship between abdominal and thoracic circumference in artistic singing. The RespTrack respiratory inductance plethysmograph is introduced with real-time visual demonstrations of a variety of sung sounds. Research using similar technology (e.g., Konno, Mead, Hixon, Sundberg, Salomoni) studying performing artists will be introduced, and participants will have the chance to explore their own breathing patterns.

3:30-3:55 p.m. **Physical Touch in the Voice Studio; An IRB-Approved Study of Experienced Touch in a Voice Lesson from the Perspective of the Singer**

Presented by Maria Maxfield

Physical touch in the voice studio is currently under-researched, particularly when considering students' perspectives. This talk synthesizes findings from an IRB approved study of an online survey of 148 singers. The survey gathered information about experienced touch in a voice lesson, including consent, explanations, usefulness, and comfortability of touch, and the ability to refuse touch. 92% said they had ever been touched consensually, while 44% reported non-consensual touch. Experiences of consensual touch were more frequently explained than non-consensual touch (53% vs 22%, respectively) and were considered more useful to demonstrate the concept being taught (54% vs 23%). Additionally, 72% of those who had been touched non-consensually reported feeling uncomfortable at least once, while half of those who had experienced any touch reported feeling at least once that they couldn't refuse touch. These findings suggest that teachers carefully consider how, and whether, touch should be used in the voice studio.

3:30-3:55 p.m. **Listening Beyond the Binary: Gender Perception, Identity, and Affirmation in the Musical Theater Voice Studio**

Presented by Jessye DeSilva, Kayla Gautereaux, and Rachel Klippel

What makes a singing voice sound "masculine" or "feminine" — and who decides? This session explores new research on how gender is perceived in musical theater singing and provides gender affirming approaches in the musical theater voice studio. Rachel Klippel and Kayla Gautereaux present findings from their 2025 perceptual study comparing singers' self-perceived gender quality across key ranges with listener perceptions from expert voice teachers. Results reveal a disconnect between the singer's and listener's perception of gender attributes. These findings raise important questions about pedagogy, perception, and evaluation.

3:30-3:55 p.m. **She Se Puede: Latina Composers in Recital**

Presented by Lily Guerrero and James Maverick

Teachers today have a myriad of repertoire options. While the thought of a vast sea of art song is appealing to the seasoned educator, students who are looking for repertoire to sing often find themselves drawn to pieces that have already been recorded, both to be able to hear the piece without being able to play the piano, but also for the aural component of the learning process. This lecture recital seeks to engage both teachers and students in song literature published in Latin American & Iberian Art Songs by Women Composers volumes 1 and 2, edited by Patricia Caicedo. Soprano Lily Guerrero and pianist James Maverick published an album of these art songs, MILAGROS, in September of 2025. Participants will experience a performance of the repertoire, with pedagogical information for assigning the songs to collegiate-level classical singers in an effort to encourage the programming of this repertoire.

3:30-3:55 p.m. **Why Bother with Acoustic Vocal Pedagogy**

Presented by Kenneth Bozeman

Ninety-nine percent of the acoustic energy activated by singing stays within the vocal tract, with only one percent radiated to the outside world (Brad Story). This internal reverberating energy powerfully interacts with the vibrating vocal folds, either helping or hindering their function, and requires skillful resonance tuning per situation (per pitch, vowel, laryngeal and acoustic register, and genre aesthetic) to maximize functional efficiency. Tuning vocal tract resonances well is therefore an exceptionally fruitful pedagogic strategy but depends upon an understanding of the intentional auditory and somatosensory output targets of singing and how they necessarily migrate across range and register transitions. This presentation will introduce the most pedagogically relevant aspects of psychoacoustics, the main components of acoustic vocal pedagogy, illustrate them with singer examples, and demonstrate rehabilitative applications, using the descriptive, sensorial language of procedural knowledge, that form of knowledge essential for skillful motor behavior.

4-4:50 p.m. **The Singing Voice Rehabilitation Specialist (SVRS): Distinct Pathways, Complementary Expertise, and Collaborative Care**

Presented by Kari Ragan and Marci Rosenberg

Singers recovering from voice injury benefit from professionals with specialized training in the unique physiological, functional, and artistic demands of this population. The Singing Voice Rehabilitation Specialist (SVRS) has emerged to meet these needs, evolving from informal pathways into a more clearly defined role within the multidisciplinary voice care team. Now recognized as an essential contributor to this model, the gold standard in voice injury management, the SVRS may be either a voice teacher with specialized training in vocal health and rehabilitation (SVRS-VT) or a speech-language pathologist with advanced singing expertise (SVRS-SLP). Both play critical roles across the continuum of care. This session examines the evolution of the SVRS role, core areas of training, and key responsibilities, including collaborative care, individualized recovery protocols. Particular attention is given to scope of practice across both SVRS pathways. For the SVRS-SLP, limited formal training in professional voice rehabilitation may complicate decisions around integrating singing into therapy and distinguishing rehabilitation from habilitation. Conversely, the SVRS-VT must navigate the boundaries of working with injured singers without crossing into clinical domains. This session offers a framework for navigating these gray areas within a multidisciplinary model. We conclude by addressing the need for continued development of training pathways and greater clarity in scope and competencies across SVRS roles to support a more unified and effective model of care.

4-4:50 p.m. **Finding Your Jazz Voice: Cross-Training Classical Singers with Estill Voice Training**

Presented by Lara Brooks

When classical singers begin exploring jazz, they may struggle with vocal fatigue, limited range, and a loss of authentic identity. This interactive session introduces Estill Voice Training (EVT) as a functional, science-based approach to building healthy, individualized jazz sounds. Through targeted figure isolations and voice qualities — such as Sob, Cry, Falsetto, and Speech — participants will learn to differentiate and control key vocal structures. By combining anatomical understanding with expressive freedom, singers can craft a unique and sustainable jazz sound. Attendees will hear examples from professional jazz vocalists and analyze the Estill strategies underlying their technique. Practical exercises using hand signals and the “See, Feel, Hear” method will support kinesthetic awareness and vocal exploration. This session celebrates stylistic diversity and offers tools for safe cross-training, empowering singers and educators to honor their classical foundation while embracing new, culturally rich musical traditions

4-4:25 p.m. **I’m Gonna Let It Shine: A Performance Presentation of Art Songs for Tenor By Black Composers**

Presented by Johnnie Felder

This performance highlight songs of composers of African descent that have not been regularly performed or acknowledged, if at all, in the American academic and classical music canon. Spanning the nineteenth through twenty-first centuries, the vocal literature of these significant composers, such as Harry T. Burleigh, Undine Smith-Moore, Marques Garrett, and Carlos Simon, embodies a variety of compositional styles and has adapted poetic texts from prominent literary giants such as Langston Hughes, Paul Laurence Dunbar, Emily Dickinson, and William Shakespeare. The subject matters of these songs often vary; from the strongest emotions of love, death, longing, and loss to those of justice, peace, happiness, and freedom. For decades, the art song contributions of Black composers have been excluded and overlooked in both performance and in printed art song anthologies. This performance presentation will further solidify the Black Art Song as a legitimate tool for not only performance but also as a pedagogical practice in academic institutions and musical entities around

the world. It is this presenter's hope that the performance and preservation of these art songs will assist in building upon the legacy of inclusion in the programming of music by Black and African American composers, and that these songs might be heard in academic and concert halls alike.

4-4:25 p.m. Democracy in Voice Studies

Presented by Sarah Neely, John Nix, and Paul Patinka

This presentation will explore the intersection of democratic values, student-centered pedagogy, and student empowerment within voice education. It begins with an introduction that includes key terminology grounded in interdisciplinary theory. Drawing from thinkers like Paolo Freire and John Dewey, the session highlights how education is inherently political and urges teachers to reflect on whether their methods align with democratic (bottom up) or authoritarian (top down) ideals. The presenters will emphasize how collaborative learning environments, where students participate in goal-setting, repertoire selection, and self-assessment, foster student success and champion democratic principles. They advocate for inclusive curricula that honor diversity in musical genres and voice types. Empowerment is further addressed through life coaching tools, including the "motivational triad," "the model," and "manuals," which promote emotional awareness, responsibility, and open-mindedness. Attendees will receive a resource handout, and the session will conclude with a Q&A facilitated through QR code-submitted questions.

4-4:50 p.m. We Sing What We Hear: Uniting Audiology and Vocology

Presented by Jeannette LoVetri

"Good vocal technique" is a frequently-used phrase that means something different to every singing teacher. Conversely, functional training can be objectively measured and is much less vague. The use of the phrase "classically trained" is assumed to mean something specific, but it does not. And those born deaf do not sing. Auditory feedback matters. Functional listening doesn't have to rely upon "resonance" configurations, nor does it rest on sensation such as bone vibration, particularly in CCM singers. It's possible to learn to hear individual auditory components of vocal registers and vowel sound qualities. This awareness allows myriad vocal choices, particularly in mid-range. In time the singer gains control over both sound and body by balancing what is heard with what is felt kinesthetically as movement rather than vibration. his presentation identifies auditory and physiologic vocal function using live and recorded examples.

4:30-4:55 p.m. The Hungarian Voices of Dohnanyi and Bartok in America

Presented by Aubrey Chapin, Mackenzie Heaney and Yu-Hsin Teng

Despite their Hungarian upbringing, Ernő Dohnányi and Béla Bartók contributed greatly to the musical life of America in the twentieth century. Both enjoyed fulfilling musical careers in Europe prior to World War II, but immigrated to the United States due to their stance against Nazi politics. When they did so, they brought with them a rich compositional history that reflected traditional Hungarian musical styles. Dohnányi's "Magyar Népdalok" (Hungarian Folksongs) and Bartók's "Öt Dal" (Five Songs) are excellent examples of this in their idiomatic use of tone color, text setting, and metric irregularity. While the language may seem daunting at first, Hungarian is actually surprisingly accessible and simple to pronounce for most singers. An introduction to Hungarian diction will be presented, along with some further suggestions for song study. The unique Hungarian voices of Dohnányi and Bartók added to the rich musical ensemble that comprised twentieth-century American music.

4:30-4:55 p.m. Reimagining Classical Music: Interdisciplinary Programs that Engage Communities and Social Issues

Presented by Nicole Asel and John Lindsey

This session explores interdisciplinary and socially engaged approaches to classical music programming through community-centered projects that extend beyond the concert hall. We present two model projects: *Baby Book*, an art song film and free community event focused on pregnancy and miscarriage, set to Lauren Spavelko's emotionally charged cycle; and *Soldier Songs*, a performance of David T. Little's work in partnership with a local veterans organization, including a guest speaker — both a veteran and PTSD therapist. These projects exemplify how classical music can intersect with public health, trauma, and community storytelling. Presenters will outline planning strategies, discuss outcomes, and offer a replicable framework for creating meaningful, interdisciplinary events. Attendees will gain insight into programming classical music in ways that are emotionally resonant, socially relevant, and artistically compelling, while fostering deeper connections with audiences. This session is ideal for teachers, performers, and program directors seeking to innovate and engage meaningfully with their communities.

5-5:25 p.m. **Enhancing Equity and Easing Anxiety: Considering the Performance Environment**

Presented by Yvonne Gonzales Redman and Carly Wingfield

Singers are often challenged to quickly adapt to performance venues that differ significantly in visual and acoustic characteristics from the typical rehearsal space. Voice pedagogues should consider the environment when training singers for performance. Our research indicates that virtual reality (VR) immersion can elicit similar vocal responses as in real performance venues. Moreover, repeated exposure to a VR-replica of the venue prior to a performance may reduce worry and physical symptoms of performance anxiety. These findings suggest that VR-based rehearsal may offer an effective means for singers to acclimate to unfamiliar performance spaces, thereby promoting more equitable access to venues that are otherwise limited or difficult to access. This discussion will explore the incorporation of environmental considerations into vocal pedagogy and performance preparation, both with and without the use of technology.

5-5:25 p.m. **Beyond the Standards, Part 1 - Identifying Progressive Repertoire for Musical Theatre Singers**

Presented by Craig Allen and Carrie Greer

Refresh your musical theatre rep list with cutting-edge, pedagogically sound material. While we do not want to throw out the 'tried and true' repertoire, today's composers are writing dynamic new works that offer fresh challenges. The key is to select these works intentionally, match songs to students' technical, dramatic, and musical readiness, and ensure they challenge without overwhelming. By weaving contemporary works into your curriculum strategically, you cultivate adaptable, marketable performers — artists who can navigate a wide range of styles with equal skill, promoting joyful and sustainable growth. We will explore practical applications through pedagogical analysis of recordings and the music. This presentation addresses the dual responsibility of Music Theatre voice educators to equip students with repertoire that will be useful in their auditions, and the functional technique and confidence to offer compelling vocalism and storytelling.

5-5:25 p.m. **Teatro Latino: Musicals and Plays that Reflect Our Culture**

Presented by Melodee Fernandez

Come on a journey to discover "Teatro Latino: Musicals and Plays that Reflect Our Culture." Discover the wealth of Broadway musical theatre repertoire based on Latin and Spanish subjects and characters. In this informative lecture/recital there will be a historical overview of these musicals and plays from the 20th century to the present. Learn about the influences from Mexican, Spanish and indigenous cultures and early exposure to zarzuelas, opera and mariachi in the United States, the slow growth of Latino and Spanish themed works on Broadway and the incredible blooming that has occurred over the last 10 years. Some of the musicals and plays

we'll discuss are: Kiss of the Spider Woman, In the Heights, Westside Story, Real Women Have Curves the Musical, Buena Vista Social Club, Miss You Like Hell, Cesar and Ruben, Zoot Suit and Quixote Nuevo and more.

5-5:50 p.m. Unifying Voices: Faculty Learning Communities in Vocal Music Education

Presented by Matthew Giallongo and William Sauerland

In higher education, voice teachers and choral conductors often work in isolation, leading to fragmented curricula and a lack of pedagogical cohesion. This session explores how two vocal music faculty, one primarily a voice teacher, the other a choral conductor, collaboratively established a Faculty Learning Community (FLC) to unify their approaches, strengthen student learning, and cultivate a more inclusive and connected teaching culture. Grounded in current research on professional development and learning communities, the presenters will share practical strategies for building an FLC: including syllabi alignment, reciprocal teaching observations, shared recruitment efforts, and revised assessment methods. The session highlights how cross-disciplinary collaboration not only benefits students, but also fosters a deeper understanding of varying musical traditions and teaching philosophies. Attendees will leave with tools to initiate their own FLCs, building faculty collaboration to strengthen vocal music education.

5-5:25 p.m. Where Sound Meets Touch: A Study on Vibrotactile Perception in the Singing Voice

Presented by Chadley Ballantyne, Eloisy Goncalves, and Ian Howell

Vibrotactile awareness enriches a singer's multi-sensory perception of their own sound. This presentation explores how tactile perception and vibration conduction shape a singer's understanding, focusing on frequencies relevant to voice pedagogy. We investigate two areas: first, thresholds of vibrotactile awareness using a transducer speaker to introduce both synthesized frequencies and recordings of the singer's voice — filtered to isolate relevant frequency bands — into the fingers and oral-facial region, determining which are felt or heard. Second, we measure transmission of acoustic energy through the upper torso and head using a contact microphone, capturing which frequencies the body conducts during singing tasks. Our research aims to clarify the interplay of hearing and touch, bridging scientific research in tactile perception with traditional voice pedagogy to empower teachers and singers with a nuanced understanding of their instrument.

5:30-5:55 p.m. The Singers Recovery Journey: A Collaborative Framework for Multidisciplinary Care

Presented by Lori Sonnenberg

Singers navigating a vocal injury often find themselves in unfamiliar and emotionally complex territory. Recovery is most successful when guided by a collaborative, multidisciplinary voice care team that understands the unique needs of vocal performers. This session offers a clear, practical framework for voice teachers, speech-language pathologists, laryngologists, and adjacent professionals to work together in supporting injured singers. As members of a diverse and culturally rich vocal community, we must ensure that singers from all backgrounds — across genres, traditions, and identities — receive voice care that is compassionate, collaborative, and culturally informed. Participants will examine the specific roles of each care team member and learn how to foster safe, affirming spaces in the voice studio. Strategies for effective communication across disciplines and cultures will be explored. By considering both the medical and personal aspects of recovery, attendees will gain tools to help singers rebuild function, confidence, and artistic identity through coordinated, compassionate care.

5:30-5:55 p.m. What Should I Sing?? Achieving Technical Goals Through Self-Selected Repertoire for Undergraduate Students Singing Music Theatre

Presented by Meredith Eib and Shane Tapley

BFA and Performance Degree programs for Musical Theatre are growing rapidly in the US. The training period for these students is a dramatically shorter intensive academic training period than their classical vocal counterparts and many students find themselves performing professionally (summer stock, regional theater, etc.) while still working on their degree. Musical Theatre students will be more successful while in school and post graduation if they have the tools to identify where they need to grow technically with repertoire that serves those technical needs. It is important that university musical theatre voice educators develop systems for scaffolding repertoire based on technical skills so students can gain self sufficiency competence based on the subjects covered in their applied lessons. Furthermore, by being able to identify their own technical needs they may choose repertoire for themselves more appropriately. This presentation will present a system for talking to musical theatre students about how repertoire can serve technical needs, as well as a progressive repertoire curriculum for the contemporary music theatre aspiring professional.

5:30-5:55 p.m. **Islas Resonantes: Interwoven Vocal Traditions of the Caribbean and Beyond**

Presented by Megan Barrera and Zuly Inirio

Islas Resonantes: Interwoven Vocal Traditions of the Caribbean and Beyond is a lecture recital celebrating the rich vocal legacies of the Caribbean and its neighboring regions. Drawing from the Spanish-, French-, and Portuguese-speaking Americas, this presentation highlights the shared Afro-diasporic roots found in art song, zarzuela, bolero, son, vodou chant, modinha, samba, and folk-inspired vocal traditions. Through performance and pedagogy, the session explores how music has served as resistance, remembrance, and collective joy across colonially divided but spiritually unified cultures. Emphasizing both historical depth and contemporary resonance, Islas Resonantes bridges linguistic boundaries and musical forms to illuminate an interwoven aesthetic of sound and identity.

5:30-5:55 p.m. **Emma Seiler: An Old and New Look at Soprano Formant Tuning**

Presented by David Meyer

Emma Seiler (1821-1886) was arguably the first female science-informed singing pedagogue, and her framework for understanding vocal registration forms the basis for much of our singing instruction today. In this presentation, we analyze Seiler's 164-year-old vowel recommendations for training the soprano voice, using modern voice acoustics (e.g., linear source-filter theory) and terms accessible to the layperson. As in the writings of her colleague Hermann Helmholtz, Emma Seiler's work is remarkably prescient and relevant to our contemporary understanding of the voice. She is arguably the most important female singing voice pedagogue whose name is unfamiliar to most NATS members.

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11:15 a.m.-12:05 p.m. **From Fight-or-Flight to Flow: A Polyvagal Lens on Singing and Teaching to Enhance Learning Through Nervous System Regulation**

Presented by Cecilia Duarte, Kimberly Monzón, and Sooh Park

Voice students with trauma histories often exhibit symptoms such as social withdrawal, lack of focus, disrupted proprioception, and difficulty processing sound and rhythm — all of which compromise learning and performance (Helding; Rosenberg; van der Kolk). These challenges are rooted in the dysregulation of the

autonomic nervous system, which affects brain regions critical for memory, attention, and creativity. Drawing on Polyvagal Theory (Porges), this presentation introduces somatic tools designed to help students regulate stress responses, enhance social engagement, and improve performance outcomes. Techniques include rhythmic pulsation, guided breathwork, cranial-nerve self-massage, humming, and mindfulness practices (Dana; Madaule). These exercises can improve motivation, musicianship, mental flexibility, and emotional resilience in the voice studio. Participants will acquire practical, evidence-informed knowledge designed to support nervous system regulation in the voice studio. By integrating these tools, voice teachers can help students transition from roadblocks to resilience in learning — empowering both their artistic development and overall well-being.

11:15 a.m.-12:05 p.m. **You Can Improvise! A Practical Guide to Multi-Genre Vocal Improvisation**

Presented by Tish Oney and Patrice Pastore

When faced with the term “improvisation” most musicians immediately think of jazz. But there are several practical applications for learning improvisational skills that can be transferable to any genre of music. Patrice Pastore and Dr. Tish Oney present a workshop in multi-genre vocal improvisation that is applicable to jazz, opera, and classical singing in a variety of languages. Through the exploration of basic improvisational skills culled from both jazz and contemporary multi-genre vocal improvisation, participants will sing, clap, stomp, and move toward greater understanding and skill in their own improvisational abilities. Applications and benefits of these skills across genres include protection against memory loss, pivoting during a performance due to mistakes, easing performance anxiety, building musicianship and confidence, enhancing role preparation, creating greater expressive breadth, and improving mental health.

11:15 a.m.-12:05 p.m. **A Century of Lithuanian Art Songs**

Presented by San-ky Kim

Art Songs in Lithuania appeared only after the Lithuanian political independence in the early twentieth century. Before the Second World War, there already existed substantial body of art song repertoire that not only exhibited the mature classical musical language but also explored the cutting edge modern compositional techniques. However, the arc of musical development took a drastic turn during and after the Second World War, as Lithuanian musical and literary activities faced the harsh fate of either to conform and survive under the Soviet rules or to exile in diaspora, mainly in the USA. This lecture recital introduces Lithuanian art songs from the turbulent last 100 years, representing the variety of musical approaches taken by both male and female composers working under Soviet regime as well as the ones who made America their new homeland. We introduce contemporary musical gestures as well. Peculiarities in Lithuanian lyric diction will be addressed.

11:15 a.m.-12:05 p.m. **Congratulations or Condolences? Pursuing a Career in Arts Administration.**

Presented by Jason Lester

In a time when the arts are both thriving through innovation and challenged by economic pressures, arts administration (Dean, Associate Dean, Director, Chair, Coordinator, Executive Director) stands at the crossroads of creativity and leadership. But should one pursue it as a career? This presentation explores the realities of working in arts administration, its rewards, demands, and evolving landscape, offering insight to those considering this path of navigating the passion, purpose, and practicality of an arts administration position. We will unpack the skills required, typical career trajectories, and the emotional labor often involved in managing creative institutions. Through a blend of personal experience, sector research, and interactive discussion, attendees will gain a clearer understanding of whether arts administration aligns with their strengths, values, and long-term goals. This session is especially useful for anyone considering a transition from creative practice to leadership roles in the arts ecosystem.

11:45 a.m.-12:05 p.m. **Diversifying the Art Song Canon: Latin American Composers Everyone Should Know**
Presented by Jessica Posada and Kayla Liechty

Diversifying the canon, although an important task, can be overwhelming. Lack of biographical resources, inaccessibility to scores, scarce representation in academia, and an overall absence of performances make this task even more daunting. This lecture recital aims to serve as a primary resource for those eager to learn about Latin American Art Song repertoire but do not know where to begin. Encompassing repertoire from Argentina, Brazil, Cuba, Colombia, Mexico, and Venezuela, this session will provide attendees with an introduction to Latin America's most influential composers of Art Song. Through a compilation of biographical essays from various experts and researchers, live performances, a curated repertoire list of each composer, and information on how to access available sheet music, the presenter will provide a concise survey of this repertoire. Each attendee will leave with a clear plan to incorporate this repertoire into their studio, vocal literature course, or delve further themselves.

1:15-2 p.m. **A Conversation with the American Academy of Teachers of Singing (AATS)**
Presented by Donald Simonson, Chair and gathered members of the Academy

Who and what is the American Academy of Teachers of Singing? The American Academy of Teachers of Singing is a select group of internationally recognized voice teachers and singing voice experts founded in 1922 with the express purpose of supporting and contributing to the singing profession in an advisory capacity. The Academy works as a single body to offer guidance through the publication of position papers on a wide range of subjects. We value and celebrate all styles of singing. We speak with "one voice." In today's session, the gathered members of the Academy will briefly chronicle current paper topics under development and open the discussion for suggestions of additional topics of interest to the greater membership of the National Association of Teachers of Singing (NATS).

2-2:50 p.m. **Techniques and Tools for Promoting Consent-Based Culture in the Classroom and Performance**
Presented by Grace Edgar

Consent-based techniques and tools will be taught to participants by Educator Advocate Dr. Grace Edgar. These techniques include a self-care cue, boundary practice, and vulnerability practice developed by the faculty of Theatrical Intimacy Education (TIE). Participants will be led through exercises to develop these applicable tools. The second portion of the workshop will move into practical applications in the audition, rehearsal, and production processes. The session will close with time for reflection and questions. Participation is open to professors, educators, directors, actors, students, and any other theatre artists interested in learning more about consent-based practices.

2-2:50 p.m. **Picking the Perfect Pop Song: Contemporary Repertoire for the Musical Theater Audition Room**
Presented by Noel Smith

With the rise of pop/rock musicals on Broadway, casting directors increasingly ask for authentic pop songs in auditions. This session equips voice teachers with tools to help students select, prepare, and confidently deliver pop repertoire for musical theater auditions. Topics include how to find age-appropriate, vocally healthy, and theatrically resonant pop material; how to cut a song effectively; set a tempo for the pianist; and establish the groove so it feels natural and stylistically accurate. The presentation will also clarify the differences between contemporary and traditional musical theater styles — and why casting often prefers a true pop song over a pop-inflected show tune. Using examples from *Beautiful*, *Jagged Little Pill*, and *& Juliet*, attendees will learn

how to guide students in storytelling, vocal styling, and authenticity. Takeaways include curated playlists, cutting strategies, and a framework for bridging pop technique with musical theater sensibility.

2-2:25 p.m. **I Hunger Yet I Shall Be Fed: Autonomy and Awe in Selected Solo Vocal Literature of Florence Price**

Presented by Lisa Williamson and Khyle B. Wooten

Although scholarship on the music of Black composers has grown in recent years, the work of Black women composers remains understudied. Many faced significant barriers to publication and performance, leaving much of their repertoire unpublished and overlooked. This Lecture Recital focuses on Florence Price (1887–1953), highlighting her commitment to artistic autonomy despite exclusion from the composition community in her lifetime. Through musical and textual analyses of the songs: Love-in-a-mist, The Moon Bridge, Resignation, and Trouble Done Come My Way, this presentation explores Price’s expressive depth and thematic focus on fortitude, autonomy, and joy. All selected pieces are original compositions for voice and piano, unified by their textual themes. The recital will also offer insights into Price’s compositional influences, as well as the historical context and performance reception of each work. Ultimately, this program seeks to contribute enduring repertoire resources for singers, collaborators, and scholars committed to equity and representation in classical music.

2-2:50 p.m. **Recital Glow-Ups: Bridging Tradition and Transformation**

Presented by Casey Joiner-Isaacs and Will Perkins

The classical song recital has been a respected avenue for the performance of art song for centuries and can provide a meaningful introduction for those who may not be familiar with classical music. Standard recital format continues to prove valuable and holds an important place in our industry. However, standard recitals can seem intimidating and uninviting to those not acquainted with prescribed practices and procedures. Join us as we investigate the look and feel of recitals through the lens of modern technological and genre considerations, as well as the incorporation of multimedia and abstract performance techniques. These can provide broader artistic expression, a more inviting space for new audiences, and a more accurate representation of the resources available for those who may wish to further explore vocal music. Let our toolbox help you, your colleagues, friends, and students expand your minds to the ever-evolving world of recital performance.

2-2:50 p.m. **JOS Forum: A Guide to Academic Publishing**

Presented by Matthew Hoch, Brian Manternach, John Nix, and Elvia Puccinelli

Are you interested in publishing an article in the Journal of Singing? This panel presentation will provide a how-to guide for individuals interested in doing just that. Many voice professionals have important ideas to share with the pedagogical community but have never published a peer-reviewed article. Others may have submitted works that were rejected and did not receive adequate feedback to help them understand why. This session will discuss academic publishing, the distinction between peer-reviewed work and other kinds of writing (such as that found in magazines, blogs, or social media), and how to convert pedagogical ideas into a format suitable for an academic journal. The panelists comprise experienced associate editors and editors in chief of the Journal of Singing, all of whom will share “from the trenches” advice for publishing in a peer-reviewed journal. The presentation will conclude with a period of time for questions and discussion.

3-3:50 p.m. **Singing as Ourselves: Dialogue and Strategies for Reimagining Identity in Musical Selection**

Presented by Paul Patinka and Zipporah Peddle

Many voice teachers seek ways to respect and highlight diverse singing traditions and identities in the music they collaborate on with students. Thoughtful interrogations of the values embedded into traditional teaching models have led to many challenging questions. Fundamentally, how does a singing teacher balance expectations of canonic knowledge with the desire to empower students through music they connect to? This presentation explores the results and implications of several studies that examined musical selection practices and identities in voice teaching. Using this research as a jumping-off point, the presentation will engage in guided, small-group discussions to facilitate dialogue about what the research means in practical terms and its potential studio applications. After engaging in communal dialogue, the presenters will share strategies and resources to support teachers in reimagining music selection through individual and collective values aligned with the contemporary educational philosophies of today's teaching landscape.

3-3:50 p.m. **Testing... One, Two, Three: How Three Colleges are Rethinking Voice Training for the Contemporary Artist**

Presented by Warren Freeman and Marita Stryker

Collegiate vocal education is often structured around the expectations of classical performance. However, there is no standardized path for a career in contemporary vocal performance as exists in classical or even musical theatre. If contemporary singers can self-release recordings on streaming services, gain exposure on social media, and book live gigs with little to no overhead costs, then what purpose does an academic degree serve for the contemporary musician? This presentation examines the academic study of Voice, using a case study of three programs currently offering contemporary vocal performance, at different phases of implementation. We will include a list of suggested integrations and resources for other schools who want to reach this population of singers, setting them up for a successful and sustainable career as a 21st century artist.

3-3:25 p.m. **Resounding Voices: Women Composers featured in the November 1918 Women's Edition of The Etude**

Presented by Sarah VandenBrink and Christina Giuca Krause

This lecture recital explores the lives and vocal works of early 20th-century women composers featured in the November 1918 Women's Edition of The Etude Music Magazine. In a time when women's contributions to composition were often marginalized, The Etude offered a rare spotlight to 250 women composers. Composers such as Teresa del Riego, Cora Briggs, and Emilie Mayer created lyrical, expressive music that deserves renewed attention in today's voice studios and recital halls. Through brief contextual lectures and live performance of 1–2 art songs by each featured composer, this presentation reintroduces their music and examines the cultural and historical forces that shaped their careers. Attendees will leave with pedagogical and programming ideas to diversify recital repertoire and better represent women's voices from this pivotal era. Through this performance, we hope to broaden the pool of music available to performers and highlight their well-deserved roles within the history of Western music.

3-3:50 p.m. **Who's Qualified to Teach? A Historical Examination of Professional Efforts to Certify and License Singing Teachers**

Presented by Amelia Rollings Bigler and Edward Reisert

Efforts to credential singing voice teachers in the United States can be traced back to, at least, the late 1800s. During this time, various professional groups emerged to foster a cohesive voice teaching community — one that could raise professional standards, enhance teacher education and competence, and ultimately implement certification. This presentation offers a historical exploration spanning nearly 150 years and highlights key events and discussions from organizations such as the Music Teachers National Association, the New York Singing Teachers' Association, the American Academy of Teachers of Singing, the National Association of Teachers of Singing, and the Pan American Vocology Association. We investigate the ongoing historical

dialogue surrounding these initiatives and invite current stakeholders to critically examine any future efforts toward or away from professional certification and licensure of singing voice teachers by considering the historical context, potential benefits and drawbacks, ethical concerns, and the broader impact on the profession.

3-3:50 p.m. **Hormonal Seasons and the Singing Voice: Expanding the Conversation** *Presented by Joanne Bozeman, Nancy Bos, and David Sabella*

Midlife hormonal shifts may affect the singing voice in profound ways, yet much of the current discourse remains siloed. This session expands the conversation to explore the vocal experiences of singers across a wide range of hormonal transitions, including peri- and post-menopause, "andropause," and transitions experienced by transgender and gender-expansive individuals. Joanne Bozeman and Nancy Bos, co-authors of *Singing Through Change: Women's Voices in Midlife, Menopause, and Beyond*, will offer research-based insights, practical observations, and personal stories regarding hormonal voice changes in cis women. Singer and author David Sabella will review lived experiences, therapeutic practices, and cultural considerations related to hormonal voice shifts among cis men, transgender individuals, and singers who are non-binary. The third portion of the presentation will consist of a panel discussion, Q and A, and moderated group dialogue centered on understanding, applied pedagogy and future research.

3:30-3:55 p.m. **Modern Mythologies: Contemporary Art Songs by Danaë Xanthe Vlasse and Sarah Hutchings**
Presented by Mitchell Hutchings and Donna Loewy

Experience the compelling vocal works of Danaë Xanthe Vlasse and Sarah Hutchings in this lecture-recital exploring myth, memory, and the modern art song. Vlasse's music draws on her French and Greek heritage, blending classical lyricism with mythological themes and richly textured harmonies. Her songs evoke ancient landscapes, archetypal figures, and timeless emotional states. In contrast and complement, Hutchings' work spans a range of poetic voices and languages, exploring memory, transformation, and vulnerability through contemporary texts and expressive vocal writing. Together, their works reflect a diverse and evolving mosaic of vocal expression. Attendees will hear selected live performances and gain interpretive and pedagogical insights into phrasing, text delivery, and stylistic accessibility. This session is ideal for teachers and performers seeking repertoire that bridges tradition and innovation, offering students vocally rewarding and emotionally resonant material. Celebrate two powerful artistic voices shaping the future of song through their lens of myth, memory, and imagination.

— *Schedule Subject to Change* —

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