

# NATIONAL ASSOCIATION OF TEACHERS OF SINGING

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# A Decade

SSOCIATION NOTES

L t seems that there are natural periods of time upon which reflection and evaluation are called for and such has recently occurred as I recently passed the ten-year mark of serving in the capacity of executive director of NATS. In 2007 when I assumed this office on an "interim" basis for a year it certainly did not occur to me that the arrangement would become permanent and continue for ten years but here we are. During this time we have been through five election cycles and experienced the guidance

of some excellent leaders of our organization. Non-profit organization leadership in



"Between Us"

Allen Henderson NATS Executive Director

associations like NATS involves an engaged and working board of directors that is dedicated to the mission of NATS and thoughtful in its deliberations, using resources wisely to advance the mission. I am happy to report that our board members are working hard on your behalf and are always open to conversation with you.

Ten years ago there were no National Student Auditions; no *So You Want to Sing* book series; no National Music Theater Competition; no Vocapedia.info; our Emerging Leaders Program had no benefactor; our Intern Program did not include collaborative pianists; our Art Song Composition Award was biennial and not annual; there were no NATS Lifetime Achievement Awards; our 2006 National Conference had a total of 639 attendees; we had a rudimentary website; we only had three full-time staff members; our total active and emeritus members were 6,133 in July 2007; and we had no student and very few collaborative pianist members.

All of the enhancements to our programs and services over the past ten years have been accomplished with leadership from our staff and board. Sometimes the seed of an idea generated by an individual member has led to a new program or initiative. Recently our 2016 National Conference had more than 1,300 attendees, our largest ever and doubling the number of attendees in 2006.

# inter nos VOLUME 50, NO. 2

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

#### 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	е
by the following deadlines:	
Spring issue Feb	. 1
Fall issue Aug	- 1

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

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

# **INDEPENDENT VOICES**

# From the Independent Teacher Associate Editor Who's on First? What's on Second?

When I lead workshops on the logistics of starting an independent voice studio, many future teachers want to start with "Where?" I suggest, like the famous Abbot and Costello comic skit [Watch the Video] "Who's on First!" and "What's on Second!" Before deciding on a location for teaching, first ask yourself who you want to teach and what you want to teach. That will likely influence where

you want to teach, whether it's a home studio, music store, or multi-teacher school.



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

Professionals

and levels

....or a variety of ages

#### Whom do you prefer to teach?

- Teens
- **Older Adults**
- Children

- Adults
- Beginners
- Intermediate

What style do you prefer to teach? (from the NATS directory profile)

Classical

Folk

Sacred

Gospel

- Jazz Music Theater
  - **O**pera
    - Pop
- Rock
- World
- ....or a variety of musical styles

In this issue of NATS Inter Nos Independent Voices, teacher and author Nikki Loney shares her passion for teaching very young children to sing and insists, "They are ready!" At the other end of age spectrum, I write about the joys of teaching singing to older adults. (Don't call them seniors!)

Since different students bring a wide variety of personalites and energy into your studio, CoreSinging founder Meribeth Dayme, PhD, offers some practical suggestions for keeping your focus and stamina as you transition from one student to the next and the next and the next.

We catch up with former Inter Nos Independent Voices editor Nancy Bos in TRANSITIONS: Learning to Fly. Nancy explores the different phases of a singing and teaching career. And finally, we ask NATS members how they feel about pets in the teaching studio.

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# **Call for Submissions**

Short articles on relevant topics are being accepted for inclusion in the independent teacher section of future issues of *Inter Nos*. Submissions should be sent by email to CynthiaVaughn@mac.com.



# 2018 Membership Renewal Begins Oct.1 at www.NATS.org

Dues season will begin soon, with renewal for 2018 opening on Oct. 1 and continuing through Dec. 31. A \$20 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, 2018, with a \$50 reactivation fee being assessed from Oct. 1-Dec. 31, 2018. The renewal process:

- Log in to the NATS website 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, Mon-Fri 8 am- 4 pm Eastern Time.

#### ARE YOU A LAPSED MEMBER WHO NEEDS TO REACTIVATE?

Any member who failed to renew by March 1, 2017, is considered lapsed and requires reactivation. Lapsed members are eligible to reactivate their membership and do not need to complete a new membership application. On or before Sept. 30, a \$20 reactivation fee is required, in addition to full dues for the current (2017) year in order to be reinstated (March 1-Sept. 30). After Sept. 30, a \$50 reactivation fee is assessed, in addition to dues for the coming (2018) year, during the Oct. 1-Dec. 31 renewal period. Reinstatement must be completed at nats.org.

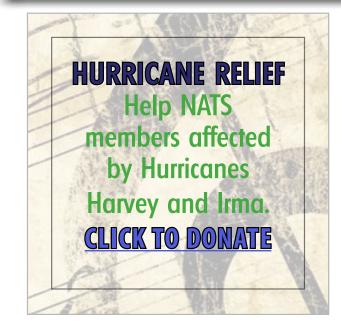
# continued: Independent Voices — Who's on First? What's on Second?

— continued from page 2

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

- Cynthia Vaughn

Cynthia Vaughn teaches voice at Magnolia Music Studio in Richland, Washington, the studio she originally founded in Fort Collins, Colorado. She was formerly on the voice faculties of Colorado State University and Cedarville University. Cynthia Vaughn and Meribeth Dayme, PhD, are co-authors of a leading college voice class textbook/anthology, The Singing Book (WWNorton, 3rd Edition 2014). Cynthia wrote the "Currents" column for Inter Nos and was a featured writer and editor for Classical Singer magazine.



# Offer your support to NATS members affected by hurricanes

The NATS National Office has set up a fund for you to join your colleagues in support of our NATS members who have sustained damage from hurricanes Harvey and Irma. Donations will be used to assist NATS members to replace music and other resources specific to their teaching that were lost due to the impact of the storms. You can donate via our online contribution form. You may also send a check to the NATS office or call using a credit card number. DONATE NOW



# continued: Association notes

#### — continued from page 1

Every conference since 2006 we have set new records for involvement and attendance at our national conferences. Our active membership peaked at 7,371 and has hovered above 7,000 since 2010. We also have a larger staff to support the increased activity in our association. We helped foster a number of international associations in our field over the past decade and have strengthened our international profile through conversation and interaction with our international colleagues.



NATS' profile in the global community has grown over the past decade. Last summer, NATS Executive Director Allen Henderson (right) and NATS President-elect Karen Brunssen (second from left) traveled to China as invited lecturers and clinicians for two festivals with the International Federation for Choral Music. They are pictured with Beverly Shangkuan-Cheng and Philip Brunelle.

will the way we work, the way we perform, and the modes in which we communicate as a profession change? How will voice education be structured and how should it be structured? How will our international profile as a leader in voice education for all evolve?

As your executive director I regularly ponder these and other questions and seek to represent our profession in conversation with our sister organizations so that we can partner on critically important issues within the field. I encourage you to ponder these questions as well and send me your thoughts. We have some great minds in NATS and we truly have

Most recently, for the first time in NATS history, all of our student

auditions across the association are aligned so that both teachers and singers can expect the same structure as they move around the continent and we launched a new auditions registration system to facilitate the work of chapters and regions in this area. Even though a large organization, NATS has become more adaptable to change and fosters a climate of openness to new and innovative ideas.

What will the next decade hold? As we reflect on the changes in our profession in the past decade it is important for us to think ahead to what might occur in the next decade. What will the careers of our students look like in ten years? What will the profession of teaching voice be like in ten years? How the ability to impact our profession in significant ways.

Probably, our greatest challenge in the next decade is to converse more, pontificate less, be seekers of truth, listen with discerning ears, serve our students and our profession, and enjoy deeply the joy and satisfaction of making great art. I don't know about you, but I think the next decade will be one of the best ever for NATS as we move through our 75th anniversary and beyond. I am looking forward to being a part of it. I hope you are looking forward too and encouraging your voice colleagues who are not members of NATS to come along for the ride. As always I welcome your comments at <u>allen@nats.org</u>.

# **Stay plugged in to NATS!** Have you moved, changed your contact information, or your email?



**Members**: The fall membership renewal period is a good time to update your information on NATS.org. Keeping your contact information up-to-date ensures that you won't miss any of our member benefits or upcoming events.

Log on to your <u>Member Home Page</u> (your email address for NATS correspondence is your Login). Click the "My Profile" link on the left. From there you can update your profile, make sure you're included in the Find-A-Teacher directory, review or add a new address card, and more. You can also call the NATS National Office at 904-992-9101 for assistance.

# President's Update Report on 2017 Annual Meeting of NATS Board of Directors

by Linda J. Snyder, NATS President

The NATS Board of Directors meets annually to attend to Association business. Attending the meeting are the elected members: President, President Elect, Past President, Vice Presidents for Auditions, Membership, Outreach, and Workshops, Secretary/ Treasurer, and the 14 Regional Governors; each has voting privileges. Also attending are the appointed International Coordinator and the Editor of *Journal of Singing*; and



Linda J. Snyder NATS President

two staff members, the Executive Director and Director of Operations. These meetings are required in our Bylaws; but most importantly, they are opportunities for learning and assessment from written and oral reports about program effectiveness, issues and challenges, best practices, details of new initiatives, and a wonderful sharing of ideas. It is then the responsibility of our Board to take the information from the two full days of meetings and share all pertinent news with the programs and/or members they represent.

What follows are some highlights of our most recent meetings, which took place June 21-22, in Jacksonville, FL, home of the NATS office.

<u>Agenda</u>: The agenda is prepared by the President, Executive Director and other members of the Budget Committee (President Elect and Secretary/Treasurer); and the Board has electronic access to this and all members' written reports well in advance of the meeting. A parliamentarian is appointed by the President to help keep us moving forward. (Thank you, Richard Sjoerdsma!). We welcomed new Board members: Regional Governors Carol Chapman (Central), Kathleen Otterson (North Central) and Craig Maddox (Southeastern).

As in most formal meetings, first the agenda, the minutes from the last board meeting, and asynchronous (on-line) votes are officially accepted. The Board was especially active throughout this past year with on-line business discussions and asynchronous voting; this included national committee member appointments, revised regulations for National Student Auditions (Dan Johnson-Wilmot, coordinator), input and discussion on a variety of issues.

<u>Board Training and Reminders</u>: Our Executive Director generally begins the meeting with a board training overview related to ethics, the culture of communication (48-hour responses), the importance of auditions training, handling legal issues, and Board Manuals, among others.

<u>Officers' Reports</u> highlighted a number of new initiatives being implemented in 2017.

- Dan Johnson-Wilmot, VP Membership, reported his committee's work related to a recruitment and retention strategy, "NATS for a Lifetime" interviews, a new Best Practices Manual, promoting the new Student Membership category, and welcoming and engaging new members at all levels.
- Past President Spivey reported on the Intern Program's successful incorporation of collaborative pianist interns.
- VP Auditions Diana Allan updated us on the positive new schedule and location for NATSAA and NMTC competitions; and a statistical review of NSA and chapter auditions.
- The Mentored Teaching Experience, initially developed by Kathleen Arrechi to assist mid-career teachers, will be offered at the July workshop in Boulder. (August update from VP Workshops Kristine Hurst-Wajszczuk: very successful!)
- A record number of break-out session proposals for the 2018 conference represents a 42% increase over 2016.
- VP Outreach Alison Feldt reported new SNATS activity, including SNATS Chat and reinstitution of the SNATS Newsletter.
- There is strong leadership commitment to arts advocacy in providing updates and resources to all members; and increased collaborative efforts with our partner associations.
- Approved were important revisions and updates to the Officers Manuals. This was initiated during Norman Spivey's term as President, and completed this past year with the collective assistance of Spivey, Mims, other current officers and regional governor input.

Important NATS initiatives in progress this year: a revision of our Ethics Policy by the Ethics Committee (Jennifer Trost, chair); two-year preparation/celebration (approved by Board) for our 75th Anniversary in 2019; anniversary fund-raising plans by the NATS Foundation (Brian Horne, chair); exciting new Auditionware additions in development to be in place this fall (NATS Office); review of Education Advocacy Commission survey results (Kathryn Proctor Duax, chair); *Vocapedia* expansion (Deidre Michael, monitor); new additions to NATSsponsored book series; 2017 International Congress of Voice Teachers (Marvin Keenze); *Journal of Singing* initiatives (Richard Sjoerdsma).

## continued: President's Update - Report on 2017 Annual Meeting

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<u>Budget</u>: Lloyd Mims, Secretary-Treasurer, led discussions on a revision to the 2017 budget, and on the 2018 budget proposal, as moved by the Budget Commmittee (Mims, Henderson, Snyder, Brunssen). Both were approved.

National Office Staff Reports: Executive Director (E.D.) Allen Henderson, Director of Operations Deborah Guess, Amanda Wood (Membership/ Programs), Paul Witkowski (Marketing/Communications). Snyder reported on the Executive Committee's annual E.D. evaluation.



(from left) NATS President Linda Snyder, with outgoing regional governors Jon Secrest (Southern), Kimberly James (Intermountain), and Jason Lester (Texoma)

<u>Regional Governor Reports</u>: Each shared information about the state of their region, including the various events that were programmed, new initiatives, and any challenges. This is an important forum in sharing and discussing many practical aspects of regional events, including auditions and professional development opportunities for students and members. <u>In Recognition of Service</u>: The Board presented plaques to staff members Deborah Guess (20 years) and Allen Henderson (10 years); and to retiring Governors Kimberley James (Intermountain), Jason Lester (Texoma), Jon Secrest (Southern).

#### 2017-2018 National Committee Appointments: (CLICK HERE to view the 2017-18 Committee rosters.) The Nominating Committee presented its slate of officers (for July 2018) that the Board approved to be presented to the membership for voting in the fall election (See pp 9-10).

**POSTSCRIPT**: The on-site planning meeting for the 2018 National Conference was held September 7-9 in Las Vegas. (See National Committee list for members.) This 55th Conference plans to be one of NATS' most exciting events, with something for everyone, hosted in one of the most diverse cities in the nation. Dates: June 22-26, 2018. Watch for continuing news!

# 2018 Van L. Lawrence Fellowship Application Deadline: Nov. 15, 2017

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.

Members of NATS wishing to apply for the fellowship should write an electronic letter of intent to

The Voice Foundation including: (combined into one PDF document) E-mail: office@voicefoundation.org

- a. Current application of scientific knowledge in the studio
- b. The area of intended study and/or research project and the study plan and methods
- c. How the Fellowship and research project will benefit your teaching
- d. NATS Chapter to which you belong
- e. A detailed curriculum vita.

The fellowship will be awarded at the 47<sup>th</sup> Annual Symposium: Care of the Professional Voice May 30 - June 3, 2018, in Philadelphia

For more information, contact The Voice Foundation at 215-735-7999 or email office@voicefoundation.org. Visit www.nats.org and click on the programs tab to find complete application instructions.





# Introducing – NATS for a Lifetime By Dan Johnson-Wilmot, Vice President for Membership

This year we are pleased to introduce the NATS for a Lifetime Showcase. Here you will meet members who have been active in NATS for 25 years or more over the lifetime of their teaching and performing careers. They have consistently made important contributions to their NATS Chapter(s) and local communities. They demonstrate that membership in NATS and participation in Chapter, Regional, and National events has helped them and their students to develop professionally and provided opportunities for growth and service to the art of singing and teaching. They are an inspiration to those who know them and their work, and we think you should know them too!

**"NATS for a Lifetime"** is a showcase of autobiographical articles featuring NATS members who have been active for 25 years or more in the NATS organization.

These stories stand as a tribute to their professional achievements and contributions to their NATS chapters and to their communities. Perhaps their inspiring lives are well known to their chapter colleagues, but are not known beyond these boundaries. These articles are a means of making the general NATS membership aware of these outstanding individuals so that they may, too, find inspiration in their stories.

NATS Chapters can nominate NATS members whose expertise and service in NATS match the standards below. Please submit their names along with an explanation of how your nominee meets the each of the nomination standards.

#### **Nomination Standards:**

- NATS members who are consistently active for 25 years or more in their Chapter/District
- NATS members well known to their chapter colleagues, but not as well known beyond these boundaries
- NATS members who attribute their growth and development as a teacher and singer to their membership in NATS
- NATS members who demonstrate consistent service and leadership to their Chapter/District

#### **Please send to National Membership Committee Members:**

- Mary Ann Hart, email: maahart@indiana.edu
- Patricia Weis, email: pjjuweis@aol.com

# NATS for a Lifetime Showcase: Helen Ceci

I can hardly believe that I've been asked to write this NATS for a Lifetime article! It seems like just a few years ago I was graduating from Oberlin College Conservatory of Music – a young singer with so many possibilities ahead. Besides performing, I was already teaching singing to some young people in the town of Oberlin (with the approval of my major voice teacher, Howard Hatton). Howard told me about an organization called National Association of Teachers of Singing, to which he belonged, and he strongly encouraged me to join when I had been teaching privately for a while longer.

I taught for most of a year in Ohio, travelling from town to town, until I



got married and moved to Milwaukee. I immediately interviewed to teach at the Wisconsin Conservatory of Music, and taught many students there for a few years before deciding to begin a home studio instead. Since that time I have continued to have a successful home studio, with many referrals from former students and colleagues in the singing world. Of course, I was also a very active singer on the Milwaukee scene for quite a number of years. Somewhere during that early teaching time (I can't remember when) I finally joined national NATS. Then some performance and teaching colleagues told me they were going to start a Wisconsin state chapter of NATS, and I joined that, too. In that early time I was so busy teaching and performing that I wasn't an avid participant in that group.

Helen Ceci

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# NATS for a Lifetime Showcase: Helen Ceci

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Later, I realized the great benefits of the chapter for me and my students, through competition opportunities, workshops and networking, and I got much more involved, finally serving in some offices including secretary for a thousand years, and president for two terms. I continue to be active in the chapter to this day, and I really appreciate all the wonderful singers and great teachers I know who are teaching in this state.

During all these years of teaching, (over 50) I have had to change my teaching styles a number of times to address the changing needs of my ambitious students. I still teach classical style, but in more recent years there has been a huge interest in music theater careers, and even more recently, contemporary commercial music has come roaring full-court press to my studio door. What to do? Well, I turned to my NATS resources. The combined wisdom of the many articles in *Journal of* Singing, attendance at many NATS sponsored workshops and conventions, and many conversations with my state NATS colleagues really helped to satisfy my curiosity regarding the teaching of healthful and artful singing in all of those styles. An evening in my studio goes from Handel to Jason Robert Brown to Rihanna. To think that when I was in school all those years ago, "belting" was viewed with downright horror makes me smile a lot now! NATS master clinicians deal with almost any kind of sound a person would want to make with the human voice, and do it well. Vocal health issues were never really discussed back in my Oberlin days either, except "don't overpractice" and "don't belt," and "don't sing with laryngitis." Now, young teachers can read, attend master classes and lectures, or even intern with people who specialize in the care of the voice! I sometimes feel that I had to wade through so many of my early teaching years with the equivalent of a vocal miner's headlight to figure out the right things to do for myself and my students. Things are SO MUCH BETTER now.

I have such an immense appreciation for the dedication of the people who keep NATS going as an organization, both on the national and especially on the state level. Thanks to all my marvelous colleagues! What a wonderful resource for all of us private studio voice teachers! Thank you all so very much!

# Let's Get Associated! NATS Membership Drive Begins Oct. 1

Encourage all voice teachers to join. Reach out to lapsed members. Get involved in NATS activities.

#### 2016 Fiscal Year Audit Summary

The 2016 audit of the National Association of Teachers of Singing has been completed and published copies of the report were furnished to members of the Board of Directors by the independent auditing firm of Lucas, Herndon, Hyers, & Pennywitt, Certified Public Accountants, Jacksonville, Florida. The entire ungualified report and opinion letter of the auditor is available for members to review in the Executive Office of NATS in Jacksonville, Florida, as well as from members of the Board of Directors. The following summary of the details of the audit are extracted and summarized below. The auditor's report and the notes that accompanied the report are an integral part of the audit statements.

#### **COMPARATIVE STATEMENT OF FINANCIAL POSITION** Years Ended December 31, 2016 and December 31, 2015

-		
ASSETS		
CURRENT FUNDS - Unrestricted	2016	2015
Account Receivable	18,318.34	9,751.87
Cash in Banks	356,245.86	419,076.86
Cash on Hand	0.00	0.00
Investments	363,570.22	357,372.38
Publication Inventory	15,000.00	15,000.00
Prepaid Expense	35,044.27	10,200.00
Prepaid Loan Costs	4,501.52	4,501.52
Total Current Funds	792,680.21	815,902.63
FIXED ASSETS		
Units 401 & 402		
9957 Moorings Drive, Jacksonville, FL	357,767.00	357,767.00
Equipment	70,714.00	70,714.00
Less: Accumulated Depreciation	-163,462.00	-153,754.00
FIXED ASSETS – NET	265,019.00	274,727.00
TOTAL ASSETS – UNRESTRICTED	1,057,699.21	1,090,629.63
LIABILITIES AND FUND BALANCE		
LIABILITIES	2016	2015
Accounts Payable	42,663.07	43,289.85
Mortgage Payable - Units 401 & 402		
9957 Moorings Drive, Jacksonville, FL	134,211.14	153,957.04
Deferred Revenue	281,570.22	277,372.38
Prepayment of Dues	252,261.00	229,919.00
Unremitted Payable Tax	0.00	0.00

#### 346,993.78 386,091.36

#### **IN MEMORIAM:** February - August 2017

Lindsey Christiansen Elizabeth Nohe Colson Cora Enman Thomas Goleeke

**TOTAL LIABILITIES** 

**NET ASSETS - UNRESTRICTED** 

**Robert Lapella** Lori Lovell Lanny Palmer Jerrold Pope

Christopher C. Roselli Jean 0. Saunders A. Edwina Thedford Jay Wilkey

704,538.27

710,705.43

## NATIONAL ASSOCIATION of TEACHERS of SINGING WINTER WORKSHOP

# olishing

Discover how to best present yourself and your students at the NATS Winter Workshop in the Big Apple

#### WORKSHOPS - SEMINARS - MASTER CLASSES

Take your presentation to new heights as you work with voice coaches, ccomposers, managers, agents and casting directors. Today's most influential professionals from both the classical and music theater world show you and your students how to POLISH THE APPLE.



Arlene Shrut **Collaborative** Pianist



Mary Saunders-Barton Voice Teacher



Mikey Nagy Music Theater Agent



Chuck Hudson



Ricky lan Gordon Composer







lan Derrer Artistic Director



Jason Styres Casting Director



Michael Cassara Casting Director



**Kristin Cowdin** Artist Manage

Log on to NATS.org for complete information.





Share in the excitement of the semifinal and final rounds of the 2018 National **Music Theater Competition and 2018** NATS Artist Awards!



 $\mathcal{R}$ The Roosevelt Hotel

SPECIAL ROOM RATE COMPLIMENTARY WI-FI



Kristine Hurst-Wajszczuk Vice President for Workshops

Hope Hudson Local Coordinato

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# **Report of the Nominating Committee, June 24, 2017** as Approved by the NATS Board of Directors

The Nominating Committee, chaired by Norman Spivey, along with Earl Coleman, Cindy Dewey, Lloyd Mims, and Martha Randall, are submitting the following names (the slate) for election to the term of office for 2018-2020. The slate was approved by the NATS Board of Directors on June 24, 2017.

#### 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 early October 2017 with a deadline of Jan. 5, 2018.

# Nominations for National Office (Term of office for 2018-2020)

President Elect:Carole BlaVice President for Membership:Nancy BosVice President for Outreach:Alison FeloVice President for Auditions:Diana AllaVice President for Workshops:Kristine HoSecretary/Treasurer:Jason Lest

Carole Blankenship Nancy Bos Alison Feldt (second term) Diana Allan (second term) Kristine Hurst-Wajszczuk (second term) Jason Lester

#### Carole Blankenship Nomination for President Elect



Carole Choate Blankenship, soprano, is Associate Professor of Music at Rhodes College where she is Coordinator of the Voice Division. She is often heard in recitals, lecture recitals, chamber music concerts, and oratorio performances. Venues for Dr. Blankenship's recent performances and presentations include The Foundling Museum, London; the University of Lisbon, Portugal;

the International Conference of Voice Teachers in Brisbane, Australia; the Society for American Music National Conference, Little Rock; and The Lilypad, Boston. She co-edited two sets of songs by Paul Bowles for CVR and maintains research in American song. Dr. Blankenship has served NATS as President of the Memphis Chapter, Volunteer Coordinator for two National Conferences, and Vice President for Auditions.

Read Carole Blankenship's Complete Bio

#### Nancy Bos

#### Nomination for Vice President for Membership



Seattle-area independent voice teacher Nancy Bos has served as adjunct faculty at Cornish College and Seattle Pacific University, and is affiliated with Bellevue College. She is an international clinician in popular contemporary singing styles, music theater, and acoustics. She is the host of the "Every Sing" podcast and author of *Singing 101: Vocal Basics and Fundamental Singing Skills for All Styles and Abilities.* 

Nancy has worked in the recording industry, film, theater, and toured as a mezzo soloist in Europe and South America. Nancy is NATS Northwest Regional Governor, and has served as the Associate Editor of *Inter Nos*, on several national committees, as the Western Washington District Governor, and on chapter boards. Nancy is a Distinguished Voice Professional through NYSTA.

#### Read Nancy Bos' Complete Bio





# Continued: Report of the Nominating Committee, June 2017 Nominations for National Office (Term of office for 2018-2020)

## **Alison Feldt**

Nomination for Vice President for Outreach (second term)



Alison Feldt is an associate professor of music at St. Olaf College in Northfield, Minnesota, where she teaches applied voice. Dr. Feldt has served NATS in a number of different positions including North Central Region Governor. As a member of Minnesota NATS, she has served as State Governor, President, and Auditions Chair, and she served as

conference chair for the 2006 NATS National Conference.

Dr. Feldt has received numerous singing awards, including first place in the Minnesota District NATS Artist Award competition, the Minnesota District Metropolitan Opera Auditions, and the Opera/Lied Award from the City of Salzburg Cultural Foundation, among others. Dr. Feldt holds a D.M.A. in Vocal Performance and Pedagogy from the University of Minnesota.

#### **Diana Allan** Nomination for Vice President for Auditions (second term)



Dr. Diana Allan has appeared in operatic and concert performances throughout the Mid- and Southwest as well as in Germany, the Czech Republic, Italy, and Brazil. In her over 25 years on The University of Texas at San Antonio faculty, her students have enjoyed success at local, regional, and national levels. Dr. Allan is author of *The Mindful Musician: Physicaland Mental Strategies for Optimal Performance* (2018)

and *The Relaxed Musician: Mental Preparation for Confident Performances* (2012). Currently National Vice President for Auditions, Dr. Allan has been a member of the NATS since 1986 and has enjoyed serving as Texoma Region Governor (2007-2009), Texoma Region Auditions Chair (2000-2004), South Texas Chapter President (2005-2006) and VP-Auditions.

Read Diana Allan's Complete Bio

**Read Alison Feldt's Complete Bio** 

#### Kristine Hurst-Wajszczuk Nomination for Vice President for Workshops (second term)



Soprano Kristine Hurst-Wajszczuk has served as Alabama NATS Governor and as NATS Vice President for Workshops. Workshops under her leadership in 2017 have included *Sing the Body Electric* and *Legacy of Excellence*. She founded the student NATS chapter at UAB. An active performer, the soprano's recent engagements include the Alabama

Symphony, Bourbon Baroque, the Tuscaloosa Symphony, and Opera Birmimgham. Her solo CD of Dowland lute songs was released in 2008 by Centaur. Lori Laitman's *The Secret Exit*, composed for her and clarinetist Denise Gainey, will receive its world premiere in 2018. Dr. Hurst-Wajszczuk has presented workshops and lectures nationally and internationally. She is Associate Professor of Voice and Opera at the University of Alabama at Birmingham. As stage and musical director, her opera productions have won three NOA awards.

#### Jason Lester Nomination for Secretary/Treasurer



Jason Lester is the Dean of the School of Fine Arts at Houston Baptist University. An active member of NATS, he has served as governor of the Texoma Region, president of the Greater Houston Chapter, and participated in the NATS Intern Program. For seven years, Dr. Lester was the Director of Vocal Studies for Houston Grand Opera's Bauer

Family High School Voice Studio. In total, his students have participated in numerous summer programs, been winners or finalists in many competitions, and have been accepted into the most prestigious universities and conservatories. An accomplished performer, Dr. Lester is at ease in operatic, concert, and song literature repertoire and has performed over thirty operatic roles. He received his education at Florida State University (DM), the University of Cincinnati College-Conservatory of Music (MM), and Baylor University (BME).

Read Kristine Hurst-Wajszczuk's Complete Bio www.nats.org

#### Read Jason Lester's Complete Bio



By Marvin Keenze, International Coordinator Photos by John Baines

# ICVT 2017 — The Future of Singing: Tradition and Science in Harmony



NATS International Coordinator Marvin Keenze, with NATS President-elect Karen Brunssen

Situated on Stockholm's elegant Valhallavågen near the Olympic Stadium is the new Royal College of Music. This complex of buildings was our venue for the 9th Congress of the ICVT, and provided a spacious and dramatic setting for the days of this 30th Anniversary celebration. Delegates from 39 countries joined in a spirit of collegiality that created an atmosphere of excitement and joy at the concept of learning and sharing together.

Our host was the Voice Teachers of Sweden (VoTS)/SSTPF led by Congress chairman, Jacqueline Delman and VoTS president Ann-Christine Wilund. Four years of planning resulted in a memorable meeting that reflected the history of Sweden's vibrant cultural life and the benefits of our cooperation since Strasbourg. The European Voice Teachers Association (EVTA) was an important influence in the planning of the program



Reception in the magnficent Gold Room of Stockholm City Hall

that included a rich array of scholarly and scientific presentations, concerts, master classes, and social events.

The Opening Ceremony was a generous three hours that offered the sounds of Swedish vocal and instrumental music and included a performance by the Stockholm Children's Choir. Later we met for a reception and buffet at the magnificent City Hall (Statshuset) that dominates the north shore of the Bay. This is the site of the annual Nobel Prize Banquet where prize winners dine with the Swedish King and the Royal family.

The YPP program is designed to enable young artists to participate in European conferences. It was initiated in



Vienna in 2006 and continued in Paris at the ICVT Congress in 2009 and at two recent Eurovox meetings in Munich and Riga. These selected young artists sang for master classes,

Stockholm Children's Choir for master classes, and presentations in various styles, as well as performed with admirable skill in a concert on the final day.

There were at least 120 NATS members in attendance and many were presenters. This is an indication of our



of our Carl-Christian Kure and Agnes Auer were among understanding the 12 YPP young artists selected by EVTA.

of the value of the ICVT, of EVTA, and the associations that form our circle of professional friends.

The ICVT Council met and approved the offer of the Austrian association (EVTA-AUSTRIA) to host the 10th Congress in 2021. Martin Vacha and his committee presented an invitation at the Closing Ceremony and announced that The University of Music and Performing Arts in Vienna will be the site.

NATS is the legal and financial center of the ICVT. Allen Henderson, as our executive director, oversees these areas. Deborah Guess works diligently to guide the advertising challenges and the communication to NATS members. There is a Joint Agreement (2001) that that is designed to insure the support of all of the member associations.



# Mondavi Center Young Artists Competition

The 2018 Mondavi Center Young Artists Competition offers the \$5000 Founders' Prize in Voice to vocalists ages 18-24.

In honor of the Centennial of the birth of American composer Leonard Bernstein, the 2018 competition will focus on the art of American Song, in partnership with the Hampsong Foundation Song of America project and Leonard Bernstein at 100.



American baritone Thomas Hampson will serve as Honorary Chairman of the Competition.

# PRELIMINARY AUDITION DEADLINE October 15, 2017

#### SEMIFINAL AUDITIONS

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- January 14, 2018: Davis, CA

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• April 27-29, 2018: Davis, CA

# CLICK HERE TO APPLY

January 27, 2018: Winston-Salem NC Additional dates and cities TBA
 More info: https://www.mondaviarts.org/events/young-artists-competition

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# TRANSITIONS: Learning to Fly By Nancy Bos

I've been teaching for over 20 years now - this is not exceptional. If one lives long enough and has career stability, teaching for over 20 or 30 years is not so much a bragging right as it is a fact of life. One benefit of age is the chance to look back and see what my journey has been so far, and what I see is not, "Gosh, I've been doing the SAME thing for over 20 years! - Ugh." When I look back, I actually see a **Modes of Transportation** diagram.

#### **Teaching Singers How to Walk**



I became a voice teacher thanks to my teacher and mentor, Dr. Candace Magner. I can't say enough about the importance of having a mentor for any newish teacher trying to figure this business out. Find and use a mentor as much as you can. Mentorship increases the integrity of our field and offers a fast track to

wisdom and knowledge.

I was 27 years old and had not yet found my way when I told my voice teacher (I was studying for fun) that I would like to be a teacher. I specifically remember what she said as if it were a recording in my head. Her exact words were, "Oh, thank God! We'll have you going in six weeks!" Sure enough, six weeks later I was teaching eight students at the high school during their lunch breaks. Each week I would touch base with Candace. That went on for over a year.

But even after that first year — perhaps for the first five years — I was walking with my students. Usually a step ahead but not always. Sometimes the student and I were asking the same questions; what does that warm-up do, how do I solve this problem, how do I pronounce this word, should I sing this song....? Being able to walk with and hopefully slightly ahead is a gift that only newer teachers have. Newer teachers get to experience the fascination, joy, and frustration through a student in an exciting way they will not experience again. For the student who struggles to match pitch, sing in foreign languages, and give a quality interpretation, the enthusiasm from a newer teacher who is thrilled to be walking with them is such a gift. A more experienced teacher might know the most efficient route to success, but the thrill of discovery can never be the same.

#### Teaching Singers How to Ride a Bike



The first time I needed to teach a student how to ride a bike — that is, get on a vehicle that goes faster and further than I could keep up with — was my first graduating senior who wanted to major in music. I didn't know the first thing about what he should do, say, and know for an audition for a University of

California music school. Thank goodness for my mentor!

That student showed me that I needed to work hard to give them the skills they need to get on and stay on that metaphorical bike. It wasn't enough to know some art songs, music theater songs, and scales. I needed to know about auditioning, professional expectations, and so much more. I think it is fair to say that I spent the next five to ten years working on being the best "bike" teacher I could be. But at some point I had those lessons figured out and was completely solid and comfortable working with intermediate singers. I don't like being comfortable — do you? I like to grow and be challenged.

#### **Teaching Singers How to Drive a Car**



During my "bike" phase I wrote a business plan. The mission statement for my business plan was "to be the best teacher I can be." That meant that when I had taken in many lessons from my mentors (by now I had had three different mentors), my local NATS chapter events, *Journal of Singing*, and

NATS conferences, I was really good at helping a student launch on a "bike" with a reasonably high skill level. But I wouldn't be the best I could be until I had the knowledge to help every single singer who came my way. I wanted to have the knowledge to help the advanced belters, advanced classical singers, world music singers – anyone. I wanted to teach any singer to drive a car. Driving a car means you give them freedom. They have the freedom to go anywhere, at any speed, with any number of passengers. They can explore unknown places with the tools that we give them. They can also get into big trouble. There is risk.

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# continued: Learning to Fly

"Being able to walk with and hopefully slightly ahead is a gift that only newer teachers have. Newer teachers get to experience the fascination, joy, and frustration through a student in an exciting way they will not experience again."

The singer needs to have a car with every feature they might need - or be willing to come in for an upgrade. For me, that meant digging deep in areas that I felt were most important and would apply to every singer; physiology and acoustics. To that end I participated in the NATS Internship Program (I applied for three years before being accepted), took all of the NYSTA courses, attended conferences for Otolaryngologists (really, I attended two!), vocology classes in Salt Lake City, Voice Foundation events, went to a week of Ken Bozeman's acoustics summer camp, took classes in anatomy, acoustics, and algebra, and sang in every master class I could (including one by our editor, Cynthia Vaughn).

During this period I wrote a book and exercises, called *Singing 101*. The act of writing a book can be an occasion to learn. The book was a chance for me to study the heck out of the seemingly simple act of singing, and to put the lessons in words that someone learning how to "walk" would be able to take in. The exercises were an opportunity for me to learn the why and how of vocal exercises; to build tone, strength, and stamina for any voice without doing harm.

But at some point, probably around year 18, that massive intake and application of knowledge began to plateau. I no longer found it enjoyable to teach a student how to drive a car. I felt like I understood pretty much any challenge a typical, healthy independent studio student could bring, and needed to wait, sometimes impatiently, for the student to catch up. Does that sound arrogant? I hope not. I think it sounds like mastery. But to me, at the time, it also looked like the end of a career - I was losing enjoyment in my work. Plus, I'd driven my own car pretty much everywhere I wanted to go; professional CCM, bluegrass, musical theater, and classical performances were all in my rearview mirror. I stopped going to conferences, resigned from the NW Voice Foundation Board, and started to look around for different careers. In my 21st year of teaching, I took a near-sabbatical by dropping the studio to my four most interesting students. I learned how to do voice over work (which is still a lucrative side hustle

for me) and I took up Project Management, tested for it, and passed certification. I was looking for a job in the corporate world — something stimulating and new. But the funny thing is, the corporate world wasn't looking for me.

#### Taking Flight



And then there was this niggling suspicion that the car isn't the final mode of transportation — that one could actually take flight. So, I'm learning to fly. Frankly I'm not even sure what that means right now — ask me in five years — but I think it has something to do with taking a larger number of singers

where they want to go. Singers I might not even meet, just as a pilot doesn't meet his passengers.

In less metaphorical terms, I have entered the "Content Creation" phase of my career. This is the phase where experienced teachers write books, start music schools, create methods, travel the world teaching and singing, and generally try to change the lives of more than one singer at a time. Honestly, I never pictured myself getting to this phase. I didn't realize it was a legitimate destination. In fact, all along I've joked that I'm climbing a ladder of my own creation. But truthfully, I'm not. Many, many other teachers have had the opportunity to go before me on this ladder, but how exciting to get to do it in this new Knowledge Age.

Perhaps you can see yourself in this journey. Maybe you've tried different modes of transportation, or done them in a different order. I imagine it would be very scary to go from walking straight to flying, but I know it has been done. I hope this view of the journey gives you a positive perspective on what the possibilities are and relieves some frustration. If you'd like to share your Modes of Transportation with me, I'd love to hear them; email or catch me at the next conference and tell me your story.



Nancy Bos is an independent teacher in the Puget Sound Region of Washington State. On her website, she offers the Singing 101 Vocal Exercises for free as well as links to her Every Sing podcast and her blog. Nancy is the author of Singing 101: Beginning Voice Lessons and The Teen Girl's Singing Guide. She is the NATS NW Regional Governor. www.nancybos.net

# Don't Call Them Seniors: The Joy of Teaching Older Adult Singers By Cynthia Vaughn, Inter Nos Associate Editor

In our youth-centric society, it is good to remember that some of the most interesting people you will ever meet were alive long before you were born. When I opened Magnolia Music Studio, my after-school and evening lesson times quickly filled. I spread the word that I had several day-time lesson spots available for adult students and retirees, and what started as a practical business goal became a passion. I love working with older adult singers! I learn as much from them as they learn from me. While there is no typical older adult student, allow me to introduce you to a few: Lady Gaga. He sounded great and I thought, 'If he can do it, so can I!" Charlotte is no novice to vocal lessons or performances. One of her earliest teachers was the late Berton Coffin at the University of Colorado in the 1960s. She has fond memories of Coffin's teaching and his wonderful sense of humor. Over the years, Charlotte continued to sing in choirs and to perform leading roles in Community Theater. Since resuming singing lessons after a twentyyear hiatus, she has performed on student recitals and as a church soloist. "I sound pretty good!" she says matter-offactly, "I love my weekly lessons."

Jerry is in his late 70's and had never taken a singing lesson in his life! He plays harmonica in "The Little Known Gospel Band", a bluegrass band of mostly older adults at his church. Jerry had been thinking of doing some back-up singing with the band, but he wanted some help to make his voice stronger. At first, Jerry struggled with pitch and was barely audible. Within a few lessons, he was able to recognize pitch (matching the piano or his harmonica) and brags now that he can "belt out" the



Jerry (third from left) studies voice with Cynthia Vaughn and plays harmonica in The Little Known Gospel Band.

Nora was a contemporary of Bob Dylan and was active in the Jewish folk music movement in the 1960's in New York City. "Oh, the stories I could tell!" she said with a wink. After Nora retired as an engineer (one of the few women in her field at the time), she joined a Unitarian church choir that welcomed singers of all faiths. She decided to sing a solo in the church talent show in 2013 and thought she would take "a few" singing lessons

hymns at church and he doesn't mind who hears him! He approached his first singing lesson like a chore, but after the second lesson he announced, "Well, that wasn't so bad. In fact, it was sorta fun." He is going to keep practicing on his own and with the band, but he promised, "I'll see you down the road for some more lessons."

**Charlotte**, 81, recalls the very moment that she decided to take voice lessons again, after a decade's long break in performing. "I saw Tony Bennett on TV singing duets with to prepare. Four years later she is still taking regular singing lessons in Colorado with my colleague Aimee Woods, and performing in studio classes and student recitals.

Sandra, 74, has a great ear for music! She sang in school choirs—"always alto"—and later sang in community choruses. She has fond memories of singing the choruses in Handel's Messiah with the local symphony and community chorus. "I loved all of those moving notes and harmonies." Sandra hadn't sung in public in decades, however, and after



# continued: The Joy of Teaching Older Adult Singers

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some health challenges and cancer surgery, she thought that singing would help her spirits. She wasn't ready to sing with a group yet, so she scheduled some individual singing lessons to see if she'd like it. "I just want to sing for myself. I really really like to sing!" Now she sings for "pure enjoyment" and to build her confidence. She was thrilled when I showed her how to use her "fancy iPhone" to find YouTube karaoke tracks and sing along with big band songs from the Great American Songbook. Her voice range is now lower, due in part to cancer treatments, but she doesn't mind. "I'm a tenor now, so I can sing along with Frank Sinatra in his keys."

Alan, 84, just recorded his first album. "My granddaughter asked me to make a recording and I thought "Why not? I'm not getting any younger." Alan started taking voice lessons about six months before his summer recording sessions. His goal was to get his bass-baritone voice back in shape like it was in his 60's when he regularly sang bass solos with the local oratorio society and sang a



Alan Barnett's goal was to get his bass-baritone voice back.

leading role in the operetta *El Capitan*. Alan planned the song list for his CD, and he even designed and printed the CD cover and liner notes. He is already planning a fall concert at a local assisted living center and he has re-joined a church choir. "I hadn't sung in six years and a piece of me was missing."

Holly Harty, my fantastic pianist, Cynthia Vaughn, my voice teacher fu range and delivery, Luke Basile, my recording professio Steve Harter for his voice training an	onal and
To Love	(3:24)
The Desert Song (The Desert Song)	(2:20)
If Ever I Would Leave You (Camelot)	(3:12)
One Alone (The Desert Song)	(2:38)
The Impossible Dream (Man of La Manc	ha) (3:13)
Old Man River (Show Boat)	(4:25)
The Birthday of A King	(2:33)
Do You Hear What I Hear	(2:26)
O Holy Night	(3:44)
The Holy City	(4:46)
The Lord's Prayer	(2:30)
Swinging on A Star	(2:32)
An American Hymn	(3:26)
America the Beautiful	(3:17)
God Bless America	(2:35)

Teaching older adult students is much the same as teaching younger students. I still teach technique (breathing, alignment etc) and assign repertoire in addition to the songs the students choose. While each older adult student is unique, here are some general suggestions:

1) SIT OR STAND: Always have a chair available for an older adult student to sit or stand as they need or choose. I don't make a big deal about it. I just let them know the chair is there and it's fine to sit at any point. "Don't ask permission. Just have a seat."

**2)TRANSPOSE**: Most of my older adult students have limited or somewhat lower voice ranges. The ability to transpose songs to fit the singers' range is essential. I have a digital piano that allows me to quickly transpose a song to a more comfortable key. I also have a streaming subscription to <u>SheetMusicDirect.com</u> that gives me quick access to thousands of songs on my iPad and allows me to transpose to any key.

**3) USE LARGE PRINT**: Sometimes reading music is difficult. I can print out songs in large print or just print the lyrics to songs once they are learned. Memorizing music isn't a big deal. I leave it up to the student whether they want to sing with or without the sheet music. Typically, older songs are easier to sing from memory than something new. That's true for singers of any age!

**4) BREATHE!**: I tell my older adult students to breathe "wherever and whenever you need to breathe, just take a breath and keep singing." As lessons progress, singers can usually hold notes longer and take fewer breaths, but it's not a big deal.

5) TELL A STORY: Life experience gives older adult singers a perspective that younger singers simply don't have. I have been moved to tears listening to songs like "Send in the Clowns," "Young at Heart," "When October Goes," and "Blame It on My Youth."

CD liner notes for Alan Barnett's "greatest hits" CD. It was recorded at a local recording studio, featuring songs that were requested by family members and friends.

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# continued: The Joy of Teaching Older Adult Singers

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Nora was a contemporary of Bob Dylan and was active in the Jewish folk music movement in the 1960's in New York City. "Oh, the stories I could tell!"

6) **PROVIDE OPPORTUNITIES**: While some older adults truly only want to sing for themselves (no pressure!) many will eventually be open to the opportunity to sing on a student recital or studio class. Please include your older adult students in intergenerational concerts. A twelve-year old will inspire an eighty-year old, and vice versa! 7) LEARN MORE: There are some excellent resources through NATS publications, *Vocapedia*, and other online sources. Dr. Stan Hill has compiled a helpful list of articles at <u>http://galachoruses.org/resource-center/singers/aging-voice</u> including:

- Singing Strong With an Aging Voice by Leslie Guinn
- Transcript of "Aging of the Voice" NATS Chat with Dr. Albert Merati
- Practical Remedies for the Aging Female Voice by Dr. Patti Peterson

I encourage you to explore teaching older adult singers. Your life will be richer, and, as my student Alan says, "We're not getting any younger!"



# **Fourteenth Annual New Voice Educators Symposium at Indiana University** Greetings from the Indiana University Jacobs School of Music in Bloomington, Indiana!

Y ou are cordially invited to attend the Fourteenth Annual <u>New Voice Educators Symposium</u> from February 16-17, 2018 (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 voic 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 15, 2017**. <u>Please include your name and title, email address, institutional affiliation (if applicable), and contact information with your submission</u>. You will be sent an electronic confirmation of receipt of your abstract, and a notification once presentations have been selected. Please send abstracts, questions, and any other correspondence electronically to:

David Tahere Vice President; Chairperson, New Voice Educators Symposium Student N.A.T.S. at Indiana University <u>dtahere@indiana.edu</u>

We hope to see you in Bloomington in February!



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#### **Energy in the Voice Studio** By Meribeth Dayme, Ph.D.

What do you want your students to feel and sense when they enter your teaching space? Have you set intent for, or dedicated your teaching space? What thoughts do you place there on a regular basis?

How you answer these questions will set the tone of any space or area in which you teach. You have an energetic responsibility to yourself and your students to have a clear, caring, and welcome space for anyone who comes.

While this article may seem to verge on woo-woo for some of you, I can tell you that teachers who have learned some simple tools to use with their mind will testify that they are clearer, their students respond better, and—big plus—they are not tired at the end of the day.

What's the secret? Intent, thought, and having a clear space. Anyone involved in sports today will tell you how important the mental part of it is to success. They are teaching positive thinking, visualization of the outcome and much more, even to the youngest students. There is more to it than that. What you can do as a teacher of singing to help you and your pupils feel comfortable, learn faster, and enjoy learning every lesson is powerful.

Any teacher that I know in the performing arts can tell you how the energy in the room feels. How do we know that? We just do. (How's that for a scientific answer?)

In Eastern practices *Intent* is everything. You might ask—what does that mean to me as a singing teacher? The answer: a lot. By setting your intent and feeling it, it tells your brain and your energetic biofield to create what it is you want to happen. This idea is well known in the world of self-development, and I have found it extremely valuable in singing and teaching.

Here are some things you can do for yourself and your teaching space. Please note: I use the word "space", because some of you may be in shared space, and it is important to know that you have control of any space you occupy while you are there.

Clear the space regularly. You can do this with your mind by thinking or saying "clear". If you want something more tangible, you can think "clear" and clap at the same time. This will clear out all the old thoughts hanging around from old lessons, your own thoughts about the lesson—or a million other things. In the world of energy, we know that those around us feel thoughts at some level. What you are thinking matters! In master classes, I have shown this by muscle testing two people; one who is the teacher and one who is playing the role as student. After making sure that the pupil tests strong for having this lesson, I tell the teacher to think (not show or say) something like: "Here comes Susie for a lesson and she always get that song wrong". Interestingly enough, as soon as Susie steps through the door, she tests weak for her lesson. The moral of this story is: each one of us is responsible for our thoughts, and they can affect those around us.

Clear your space at the beginning and end of the day, AND between each pupil. It only takes a nanosecond to think or say "clear." Your pupils do not need to know you are doing it. However, I have one teacher whose pupils love the idea, and they help. What it means is that no thoughts, emotions, etc. from one lesson is left for someone else to walk into. This enables you to begin with a clear slate for each person. No one is drained or left with low energy, including you.

What it means is that no thoughts, emotions, etc. from one lesson is left for someone else to walk into.

Dedicate your space. It can be for something like—I dedicate this room/space to joyful learning, or a place of love—something that people will feel when they come to you.

Make sure you are centered and grounded for each person. It's fun to have something like a balance exercise, a quick yoga pose, Qigong movement or breath to begin a lesson. This will center you and your student.

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# continued: Energy in the Voice Studio

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Do exercises and new things together with your students. That way they do not feel they are being watched or judged. Make it fun to explore ideas such as setting an intention for practice, a lesson, and especially for performance.

Your personal space and your teaching studio are under your control. Decorate it with beautiful thoughts, a warm, caring atmosphere, and lots of love.

I'd love it if you would experiment with these ideas for one week, and remind yourself to clear before each person who enters your studio/space. One effective way to remember to do this is to put a small Post It note on the piano, music stand or a place that catches your eye. It is not necessary to write anything as the note itself is the reminder.

Do this experiment for one week, and then contact me, or the CoreSinging Facebook page to tell me your results. This could be a nice little experiment to share.

**Recommended reading**: Article: "Health on the Edge," interview of Valerie Hunt http://healthontheedge.wordpress.com



Meribeth Dayme is the Founder/ Director of CoreSinging and the author of Dynamics of the Singing Voice, The Performer's Voice, The Singing Book (with Cynthia Vaughn), and numerous articles and videos on vocal pedagogy. She has recently returned to the USA after over 30

years in Europe. As a former university professor of singing and anatomy, she helped establish a new standard for understanding the voice and how it works, has won awards for her work, and is a frequent guest lecturer and master class and workshop leader. Her books on the voice are used worldwide in universities and colleges.

# <complex-block> Vocal knowledge you can trust vocal knowledge you can trust<



The NATS Foundation is an active partner of NATS, Inc. and is responsible for support for part of the work of the Association. Created in 1976, the Foundation's purpose is to generate assistance to aspiring and talented singers and teachers through the development and management of various endowment funds such as those used to provide some of the prize money for the NATS Artist Awards Competition for Singer (NATSAA). The Foundation also co-sponsors the Van Lawrence Fellowship.

The NATS Foundation also utilizes its resources to help finance innovative programs such as the NATS Intern Program, the NATS Emerging Leaders Award, and the Voice Pedagogy Award.

#### Please Contribute:

To contribute online, please go to the Make A Donation tab at nats.org.

Please make checks payable to the NATS Foundation and send to: NATS National Office, 9957 Moorings Drive, Suite 401, Jacksonville, FL 32257.

Any gift of \$100 or more makes you a member of the Circle of Friends.



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# Joan Frey Boytim Awards for INDEPENDENT TEACHERS

Through the generosity of Joan Frey Boytim, 14 independent teachers will be awarded \$1,000 to help them attend the NATS National Conference

The NATS Foundation has a wonderful opportunity available for independent teachers. Thanks to a significant gift from Joan Frey Boytim, the Foundation will be awarding \$1,000 to one NATS member from each of the 14 NATS regions to attend the 2018 NATS national conference in Las Vegas.

The application is available through the NATS website, with an application deadline of February 1, 2018. Complete details are available with the application. Applicants are required:



**Joan Frey Boytim** 

- To be a NATS member in good standing;
- To have no affiliation with a college or university as an instructor of voice;
- To have never attended a NATS national conference;
- To have a private studio of five or more students per week.

We have sought for some time a way to support independent teachers who comprise a significant proportion of our membership. We can't think of a better way to do this than to partner with Joan Frey Boytim, author of *The Private Voice Studio Handbook* and editor of *The First Book* series of anthologies among many other works.

We are excited to be able to do this, but there is more work to be done! Won't you consider a gift to the Foundation to support independent teachers, the National Musical Theater Competition, or the NATS Intern Program?

Warmly, Brian Horne President, NATS Foundation

#### HOW TO APPLY:

To apply, please visit **NATS.org/programs** and click the link for "Joan Frey Boytim Award for Independent Teachers."



## Yes, They Are Ready: Teaching Very Young Singers An interview with Nikki Loney, Founder of The Full Voice

NATS member Nikki Loney believes that young children of all abilities can greatly benefit from introductory vocal music lessons. Nikki's mission (or "evil agenda") is to encourage more teachers to open up their teaching studios to young singers.

#### *Inter Nos*: Tell us how you got started teaching singing lessons to students as young as five. Is there anything in your academic or pedagogy training that had prepared you to work with very young singers?

**Nikki Loney:** {Laughing} I wasn't prepared at all. I earned my stripes in the trenches. I was a performance major (in Jazz) who started teaching out of financial necessity. I was young, and I needed the money. My first teaching position was in a small music store, and I had inherited a roster of students of all ages. Most of them were 5-10 years old. In the very beginning, 23 years ago, I had no resources, no colleagues, and teaching soon became a part time job that I hated. The young singers caused me so much stress that eventually, after three years of suffering, I refused to teach students under the age of 10. This decision meant that I had to teach beginner piano to fill the holes in my teaching schedule. I attended many beginner piano pedagogy workshops, and I witnessed how inspired piano teachers worked with little students as young as three and four years old. The piano presenters' approach to working with this young age group was fun, play-based and exploratory and the little piano students were smiling and playing the instrument expressively with beautiful technique. Piano students had fun method books that made teaching so much easier! It made me rethink my approach with my young singers. I slowly started to welcome back the young students to my studio. I started to create one-page activity sheets for my voice students. This was the very beginning of the Full Voice Workbooks. With a different mindset, handy worksheets and a new approach, working with young singers became the highlight of my teaching day, and I saw fantastic progress and musical development with singers of all abilities - some as young as six years old.

*Inter Nos*: There are (still) a lot of voice teachers who believe that singers younger than 12 or 13 are not ready for individual lessons. What would you like to say to these colleagues?



Nikki Loney working with a young singer during a lesson

NL: I appreciate that working with the young singer is not for everyone. We all have a demographic of student that we enjoy teaching. It is a smart business person who can define their target student and build a fantastic teaching studio around it. However, the language of "not ready" is a personal bias not based in fact. What are they not ready for exactly? Not ready to discover and explore their voices? Kids love to sing. They sing at school; singing helps them learn; they sing when playing and most importantly they are curious about singing. Exploring the voice and building confidence is much easier before they hit puberty! Not ready to learn the language of music? Music is a collaborative art form, and I believe every music teacher should be teaching music literacy. That is not exclusively the piano teacher or classroom teacher's responsibility.

There is a vast and incredible community of professional voice teachers who are facilitating healthy, fun and educational vocal music lessons for young singers. {Deep sigh} So, my respected professional Voice Teachers, the next time you see a question about helping a young singer on a voice forum, please refrain from "shaming" teachers who work with young singers on public forums by declaring that children are "not ready." Comments like that are insulting to many of your colleagues, and I believe these types of comments are damaging to our profession and lessen the value of teacher forums.

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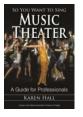




# So You Want to Sing

# **Guides for Performers and Professionals**

Executive Editor: Allen Henderson Series Editor: Matthew Hoch



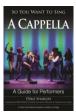












So You Want to Sing is a series of invaluable paperback resources devoted to providing a complete survey of what it means to sing within a particular style. Each contribution functions as a touchstone work for not only professional singers but also students and teachers of singing, and all books in the series feature online supplemental material on <u>www.nats.org</u>. The books also feature contributed chapters on Voice Science by Scott McCoy, Voice Health by Wendy LeBorgne, and when appropriate Audio Technology by Matthew Edwards.



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

So You Want to Sing A Cappella by Deke Sharon (Nov 2017)

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*So You Want to Sing CCM* edited by Matthew Hoch (2018)

So You Want to Sing for a Lifetime by Brenda Smith (2018)

So You Want to Sing Early Music by Martha Elliott

So You Want to Sing Chamber Music by Susan Hochmiller (2019)

So You Want to Sing Spirituals by Randye Jones (2019) Inter Nos: What advice do you have for voice teachers who are enthusiastically (or grudgingly) considering teaching very young singers? What are some of the most important things for teachers to understand about teaching young singers?

NL: Thank you for asking that question. My evil agenda is to encourage more teachers to welcome young singers into their teaching studios. With the right mindset and approach, it is incredibly rewarding work. And I am not talking about young students who are gifted or "talented." Helping shy or anxious young singers find their voices will make your heart melt. Singing is for everyone and working with a child who struggles with pitch can help a voice teacher develop one incredible teaching tool box. Many of the strategies I use with my very young singers also work well with my adult students (with some slight modifications of course!) NL: I believe that families need to be involved in music lessons. In a healthy, supportive way of course! I tell parents that they need to find a teacher that is excited to work with kids, is experienced with helping singers with first performances, and has an open-door policy so they can be part of the learning process. Everyone needs to work together to support the child.

# *Inter Nos*: What are some ways that teachers can include the parents in the lessons? Do you worry about stage moms or parents who push their kids to be stars?

NL: In general, the teacher vs. parent relationship in private music lessons is very challenging. Many teachers treat parents as the enemy rather than allies. Yes, some parents are heavily involved in a child's lesson, but I would rather have a parent actively involved than not interested. I believe part of our job as teachers is helping the family understand how to best support a child in lessons. Open and honest communication is

"There are many reasons why a student struggles with stillness. They are not misbehaving! So, what would happen if we encourage movement in the lesson?"

I believe introductory lessons are about the basics. Before diving into the repertoire, we can help our singers immensely by helping them develop confident singing skills. We work on singing without hesitation and having the ability to sing unaccompanied. I encourage exploring the voice by playing fun games and having the student sing without the assistance of the piano or the teacher. When a singer sings confidently, they learn repertoire quickly, are more responsive to corrections to their vocal technique and have far less performance anxiety. I call it making peace with the voice.

I would like to remind teachers that the master/apprentice model of teaching doesn't work with children. (It doesn't work with young adults either, but that is an entirely different conversation!) We need to meet students where they are in their physical and emotional development and not expect them to cater to us. An example of this would be the child that is fidgety and will not stand still. Many teachers are frustrated by this behavior and declare them not ready for lessons. However, there are many reasons why a student struggles with stillness. They are not misbehaving! So, what would happen if we encourage movement in the lesson? We could use solfege hand signs, or we could incorporate simple stretches with the vocal warm ups, the possibilities are endless.

Inter Nos: You mention that voice lessons for this age require the "right teacher" and enormous parent support. What qualities should parents look for in a teacher? www.nats.org essential. I believe email and texting are the absolute worse forms of communication. So, I ask parents to be in the lessons in the beginning. I think students need to be comfortable singing in front of mom and dad so they can feel comfortable practicing at home. This is one of the first steps to helping a young singer with first performances. As the child gets older, parents can drop them off or hang out in the lounge, but they do need to check in every once and awhile. If I look back on my teaching studio, the students with the most outstanding progress, who studied with me forever were the ones that I had an open, honest and welcoming relationship with the mom and dad. I have only had a couple of extreme "stage moms," and I was able to set clear teaching and business boundaries, communicate my concerns, and cultivate a healthy relationship with the family. I should probably mention that my teaching studio focuses on non-competitive performance opportunities which deter the unkind, result driven personalities.

# *Inter Nos*: Where do you find good songs for kids? Is it mostly just Disney songs?

NL: Disney songs are great. I also like the repertoire in the RCM curriculum. [Royal College of Music, Music Development Program.] The major publishing companies do have excellent compilations of folk songs and musical theatre for the young singer. Finding age appropriate repertoire is so much easier now.

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I recommend checking with colleagues about their favorite first songs for young singers. I always appreciate discovering a new song! That being said, with my youngest students, we don't necessarily dive into repertoire right away. I let parents know that the first few months are about musical discovery and having fun. There is no pressure to sing songs or perform right away. This allows me to get to know the student, assess their abilities and when they are ready for repertoire, I have an easier time finding a great song for them.

# *Inter Nos*: Do you teach singers of all ages, and if so, do you program intergenerational performances or separate recitals for younger and older students?

**NL:** A great question! I work with singers of all ages, and I have a growing demographic of adult avocational singers ages 40 and up in my studio. At first, I did a separate recital for the adults, but for the past two years I have included everyone at the recital, and it has been fantastic. The younger students and their families enjoy the adult performers, and my adult singers love hearing the kiddos. I am so pleased with this supportive community within my students. This friendly atmosphere allows my new or anxious singers to have a positive experience on the stage.

# *Inter Nos*: How do you manage to teach songs, basic music theory, ear training, rhythm training, and sight treading in a weekly 30-minute lesson?

NL: I no longer offer 30-minute lessons. Even with older students the 30-minute lesson was too rushed. I changed my studio to 45-minute lessons about eight years ago. Best decision ever. I get to spend more time with every student and don't have to teach as many singers in a day. The 45-minute lesson time allows me to facilitate comprehensive and multi-sensory music lessons and I have far less teacher burnout! I highly recommend that teachers consider this option. And yes, even my young 6-year-old singers have 45-minute lessons and they often don't want to leave because we are having fun. You have to be flexible with young students, breaking musical concepts down into smaller activities and allowing them to explore. If you are paying close attention, they tell you when they have had enough, and you need to move on. If they don't feel like singing, we can do many other musical activities.

#### *Inter Nos*: Tell us about your Dad. He seems like a great guy! How did he inspire The Full Voice? How did you come up with the name The Full Voice?

NL: My dad is the reason I became a singer. He was a professional singer in the 60's. Music was his passion. He loved to entertain and sing. He encouraged me as a kid, and we performed together. Although you could say that my dad was a "stage Dad," he made sure I had great voice teachers, and he

was very respectful of them. Maybe this is why I don't have issues with Moms and Dads who are heavily involved with their kids. He has always supported my music career, and I am thankful that he inspired and encouraged me to pursue what I love.

My father is also a hard working, no nonsense business man with an entrepreneurial mindset. In my early days of teaching, I was always complaining about how difficult it was to teach, and he told me to stop complaining, fix the problem, or find another job. I think my parents being self-employed business people for most of their lives gave me the insight and courage to self-publish the *Full Voice Workbooks* and start Full Voice Music. I had several ideas for names for my workbooks, so I presented them to my students and let them choose. They all liked *Full Voice* the best.

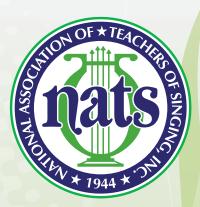
#### Inter Nos: Your podcasts and videos are really helpful, even for teachers who work with teens and adult singers. I particularly liked the caution about not rushing through a lesson. Why is this especially important when you are working with children?

NL: Thank you! The *Full Voice* podcast is so well received, and we get positive feedback from voice teachers around the world. I am always so inspired by the guests I interview, and it brings together this fantastic community of music educators. Our resources are for teachers working with singers 5 to 16, but many of the teaching strategies can apply to all ages.

One of my Facebook Live videos was about **Lesson Pacing**, **Not Lesson Racing**. I think one of the inherent flaws of most experienced and inspired teachers is that we want to share ALL our knowledge ALL the time. I know I am very guilty of that. If we are not paying close attention, we can get wrapped up in our egos or just mindless habits and rush our students through a voice lesson. However, we need to observe our students and give them space to explore and discover at their own pace. Frequent review of the basics is essential for students of all levels and abilities. Mindfulness in the private teaching studio means being present, observing our students and teaching to their needs no matter the age of the student.

Nikki Loney is a professional vocalist and Registered Music Teacher from Hamilton, Ontario Canada. She is an honors graduate of the Humber College Music Program. She works with professional and amateur vocalists ages 6 to 63, preparing them for examinations, post-secondary auditions, competitions and professional singing endeavors. Nikki has over twenty years of recording studio experience and her vocals have been featured on television and radio jingles, and commercial recording releases. Nikki Loney and Mim Adams are founders of <u>TheFullVoice.com</u>: Inspired Vocal Resources for Young Singers.





Designed to recognize and support NATS teachers with no more than ten years of teaching experience, this grant will help selected winners attend sessions, network with colleagues, and enjoy all the benefits available at the NATS National Conference.

Winners will receive up to ...



To pay for expenses for travel, housing, registration, food, and other related costs for attendance at the

55th NATS National Conference LAS VEGAS June 22-26, 2018

Submit your application online at www.nats.org/emerging-leaders-awards

# Emerging Leaders Award

A grant program for young teachers of singing

#### Application Materials and Procedure – Send the following materials via online application:

- Cover letter explaining your reasons for applying for this award.
- Résumé including a summary of Chapter, District, and Regional NATS activities, including names and contact information for two references, plus two letters of recommendation.

# **APPLICATION DEADLINE: JANUARY 21, 2018**

Completed applications with all required materials must be received in the NATS Executive Office by the deadline date. Late entries will not be considered for the award.

#### Eligibility

- Applicants must be FULL members in good standing, with no more than ten years of full-time
- teaching, or the part-time equivalent. Applicants should be active in NATS Chapter, District,
- and Regional activities.
- For 2018, applicants must be from Cal-Western, Mid-Atlantic, Mid-South, New England, Southeastern, Southern or Texoma regions. *Applicants from Central, Eastern, Great Lakes, Intermountain, North Central, Northwestern, and West Central regions will be eligible for 2020 awards.*
- Prior participants in the NATS Intern Program and winners of the YOUNG LEADERS AWARD will not be eligible to apply.

If you have application questions, contact:

NATS Executive Office 904-992-9101 (phone) · info@nats.org (email) OR visit us at www.nats.org/emerging-leaders-ayards



# What We're Talking About: Pets in the Voice Studio

Sixty-eight percent of U.S. households own a pet, according to the 2017-2018 National Pet Owners Survey (APPA). So it stands to reason that a number of those pets live in homes that double as voice studios. NATS Inter Nos editor Cynthia Vaughn asked some NATS members via email and online forums to talk about the positives and negatives of musical pets.

To deter students with allergies, Denver NATS member Ellie **Seligmann**'s website states clearly that there are cats in the studio. Her studio policies also warn parents to supervise children around the pets and a storm door helps prevent cats from accidentally getting out when students come and go. She adds, "Not having cats in the studio during off hours keeps the hair and dander down and I also have an ionic air purifier that I use with students who are allergic to cats. They say it really helps." While some prospective students may stay away, other students love to have cats in the studio while they sing. "I had two students who arrived early to every lesson so they had time to play with the cats before lesson time." Despite cats' reputation as being quite aloof, Ellie tells of a former cat that attended every single lesson. "The one time he missed a lesson, I went looking for him and found him locked in a closet."

**Christin Coffee Rondeau** recalls "When I taught in New Mexico, we had a cat named Gus—a giant, black-and-white, regal beast. If he didn't like a student's singing, he would howl and try to drown them out. I would always reassure them that he only did that when he was happy, but we all knew the truth." She currently has two cats, and she always informs new students. "Of course, if I have a student who really doesn't like cats, I'll lock the cats upstairs.... but then the yowling and scratching starts, so it's easier to just have them in the studio with us!" Christin has invested in a heavyduty air purifier for each floor of the house, "because I HATE cat-related odors/dander and assume my students do as well! So that might be an option for teachers with pets who need to teach out of their homes."

With three cats in her home studio **Shannon Coates** has an essential oils diffuser going "pretty much 24-7...My house smells like a spa." She admits that having cats in the studio is a big distraction for her very young singers. "All cats usually have to leave the studio in order for me to effectively teach anyone under nine years of age."



#### Ellie Selgmann's cat Trisket as a kitten

On the caveat side, Brian Lee admits, "I like dogs and cats, but never in a voice studio or rehearsal space. I don't want to hear them or smell them when I go to a coaching or rehearsal. A lot of pet owners are oblivious to the smells. I get very uncomfortable with that, and if my students had to take allergy medicine to study with me, I think their singing would be compromised in their lessons. I've had people say 'Thank God you don't have cats." Justin Petersen agrees, "I don't have a dog for the exact reason that I have no idea what reactions (allergies) would occur. I have had teachers in the past who had dogs and I was very uncomfortable. One, because of the smell and dander, and two because of the random barking during lessons. I mean, chacun à son goût, but I'd rather not have an animal in the studio—I think it's an added liability. Also, nothing closes a throat faster than an animal allergy, then goodbye to the remainder of the lesson."

**Marisa Gray Atha**'s home studio is home to Pedro the singing Chihuahua. "My students love him. I love him. He's such a great little character to have as part of the studio—12 years young, that little guy! Yes, he yips and yaps when the doorbell rings, but I actually have it written into my studio policies in the "what to expect at your first lesson" section. His bark is loud, but it's all excitement, and he's settled as soon as the door closes and he gets a little hello pat. He has the following rules: since he is a singer at heart, he must be in the family room during warmups—he just can't stop himself from singing along to scales, especially male falsetto and female head voice. Arpeggios and staccato are his favorite and he absolutely must sing his heart out to anything sustained



# continued: Pets in the Voice Studio

#### — continued from page 28

above A5. He knows my warmup order, and he always anticipates the free slide we do after the first warmup—and not kidding, he is always pitch perfect for the range we use to slide. My students take his duets as a compliment, and since we can only faintly hear him with my studio door closed, it's always comic relief, not an annoyance. After warmups are finished, he joins us in his little dog bed under the piano, and he happily hangs out during repertoire. Only very occasional does he sing during rep—basically if an



operatic soprano is rocking out a high C. Other than that, no peeps out of him. I promised my students that if he could ever sing a perfect scale, I'd take him on the road."

Everyone agreed that official service animals are welcome in their home studios. Brian Lee

Pedro the singing Chihuahua

recalls a blind student whose dog came in and sat at his feet—"a very well-mannered dog." However, Marisa Gray Atha and other teachers "would definitely appreciate a heads-up" if a student is bringing a service dog, so that they can kennel their own pets.

The biggest issue with cats is allergies and odors, while barking is the number one issue with dogs in the home studio. Cynthia Vaughn's home studio in Colorado had a separate outside entrance from a side yard, separated from the back yard by a fence. "As students arrived or departed, our Sheltie-mix mutt Max, would bark at every single student. Long-time students would enter the studio and shout "Quiet, Max!" Cynthia says, "I know he was just acting like a dog, but It was embarrassing and distracting. I tried kenneling him in another part of the house, or fencing him on the other side yard, but his watch dog and herding instinct was just too strong. My best solution was to start teaching outside of my home!" Jessica Fielder's two border collies are allowed in the house but not in the studio. They are also barkers when students arrive. "I've tried many different training techniques over the years and it's still a problem. Ugh, it makes me crazy." Michelle Markwart Deveaux did find a solution for her dog's barking. "We now have a special crate in the closet he goes to bed in during lessons." She predicts, "I will not be getting another animal once our sweet Milo goes to Doggie-Heaven. It's like everything-to each their own! I didn't know what my own was until it was too late. HA!"

As with most things, it comes down to balance, and for many teachers the positives of having a pet in the studio outweighs the negatives. "Overall," says Christin Coffee Rondeau, "Students seem more relaxed and at ease when [pets] are in the room."

# A Voice for Wellness

Vocal health & wellness for your best voice

Announcing a new blog on NATS.org With Dr. Wendy LeBorgne, NATS Vocal Wellness Coordinator



Keeping voices healthy through injury prevention strategies, education, and outreach is both my passion and my profession. It is my mission through these monthly posts and podcasts to keep you informed of current scientific research in wellness and vocal health, working to bridge the gap between art and science.

If there are topics that you would like to suggest, please feel free to reach out and let me know. Wishing you all a happy, vocally healthy lifetime of performing!

~ Dr. Wendy LeBorgne

Log on to nats.org/NATS\_Wellness\_Blog Share your "Voice for Wellness" comments @OfficialNATS

## 2017 NATS Intern Program: Ten amazing days of sharing, learning, and growth By Sonya Harper Nyby and Katherine Jolly, Class of 2017 NATS Interns

On the evening of June 2, 2017, a group of eager NATS interns took to the MacMillan Theatre stage at the University of Toronto to launch what would become an amazing ten days of sharing, learning, and growth. As we introduced ourselves by doing what we do-singing and playing, it was immediately clear that we were surrounded by excellence, and that we had much to look forward to both in the teaching studio and onstage.

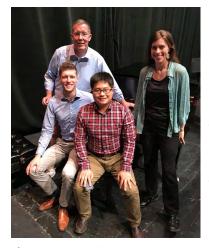


The program, generously funded by NATS and the NATS Foundation, is an investment in our future – ensuring that the next generation of voice teaching and coaching is as fine as it can be. It's also an opportunity to develop leadership, and we were challenged to stay active in NATS for a lifetime...to consider serving in our chapter or region, to bring students to auditions, to look into other NATS programs and grants, to attend workshops and conferences, to submit articles to Journal of Singing, or presentation proposals or poster paper abstracts

#### **2017 NATS INTERN PROGRAM**

When: June 2-12, 2017 Where: University of Toronto Master Teachers: Peggy Baroody, Kenneth Bozeman, Mary Saunders-Barton, W. Stephen Smith **Collaborative Piano Master Teacher:** Warren Jones Director: Norman Spivey **On-Site Coordinator:** Lorna MacDonald It is such an honor to be in a position, whether at a college, university, or in a private studio where we, as singereducators, can help students find their voices, from a spiritual, physical, and musical standpoint. The 2017 NATS Internship in Toronto provided us with new tools, language, technical and musical approaches, and exposure to vast amounts of repertoire, affirming our paths on the journey as young

for a conference, to reach out to potential members, and to contribute financially as we are able.



The 2017 Intern Program was expanded to include three collaborative pianists. Pictured from left are Nicholas Shaneyfelt, Neil Nanvi Oiang and Rachel AuBuchon, with master teacher Warren Jones (standing).

The main focus of the intern program, of course, is to mentor the studio teaching and coaching skills of the interns. Presentations and other events emanate from that simple premise whether it's lessons, networking, a special visit to the Stratton Recording Center, a performance, or a class on acoustics, vocal health or vocal literature...

We bookended the program (grateful, overflowing, and exhausted!) just as we had begun it—through performance. The students of the voice interns performed

with the collaborative piano interns in a concert that was not only a beautiful celebration of the program, but also represented something of the work we'll all carry with us. professional teachers and collaborative pianists. After we're finished with our own educational degrees, it is rare to have an opportunity to completely immerse ourselves in learning, teaching, and performing with such a diverse, talented cohort of colleagues and mentors. We formed true friendships that will support and challenge us in the best of ways for years to come and left re-energized, excited about our craft and our growth. We thank our amazing master teachers, NATS directors, staff, and the University of Toronto for an incredible professional development opportunity. It is a gift that our Intern class will



pay forward.

NATS Interns (from left) **Michelle Markwart Deveaux and Katherine** Jolly, master teacher Mary Saunders Barton, and intern Tara Nixon.

See next page to apply for the 2018 NATS Intern Program. **Deadline** is December 15.





# ANNOUNCING THE 2018 NATS Intern Program

## June 4-14, 2018 · University of Colorado-Boulder

Norman Spivey, Director of the NATS Intern Program Matthew Chellis, Local Coordinator Tana Field, Vocal Literature Liaison

**The NATS Intern Program** is an exciting and innovative venture that seeks to pair experienced and recognized master teachers with talented young members of NATS. Each voice intern teaches lessons to two students and performs in master classes under the supervision of a master teacher. Collaborative piano interns accompany lessons, master classes, and other sessions as appropriate, and coach students under the supervision of the collaborative piano master teacher.

#### FACULTY

VOICE MASTER TEACHERS Margaret Cusack (Westminster Choir College) Matt Edwards (Shenandoah University) Brian Gill (Indiana University) Jan Prokop (Independent Studio NYC, and Montclair State University) COLLABORATIVE PIANO MASTER TEACHER Arlene Shrut (Juilliard School)

#### REQUIREMENTS

An applicant must be a member of NATS in good standing with no more than five years of full-time teaching, or coaching/collaborative work, 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.

#### **APPLICATION PROCESS**

Complete the application form online at NATS.org, which will include (1) the upload of a resume. (2) Two letters of reference (solicited and collected electronically during the application process). (3) A brief statement addressing the applicant's teaching philosophy/philosophy of collaborative work with singers, and motivation for participating in the program. (4) Web links to performance recordings, and (5) web links to video recordings of a sample lesson or coaching.





Applicants <u>must</u> apply online at www.nats.org Deadline: Dec. 15, 2017



Master teacher Mary Saunders Barton (third from left) with 2017 interns Michelle Markwart Deveaux, Katherine Jolly and Tara Nixon

"The perfect storm of teamwork, vulnerability, and high expectations has encouraged us all to blossom. Coupled with the extensive vocal literature resources... I know we will all leave energized to continue this important work!" — Tara Nixon, 2017 NATS Intern

"The new collaborative piano program is equally beneficial to the teaching interns as we continue to learn and address skills that help our students become more artistic collaborators, while the collaborative piano interns gain field experience accompanying lessons and masterclasses."

- Bridget Moriarty, 2017 NATS Intern

#### 2017 Summer Workshop - Legacy of Excellence, Boulder, Colorado By Kristine Hurst-Wajszczuk, Vice President for Workshops

The second workshop as your Vice President for Workshops, Legacy of Excellence, was held in conjunction with the National Student Auditions at the University of Colorado Boulder (known locally as "CU") from July 20-22. Again, we doubled our target registration numbers, which bodes well for the life of our organization. At the center of the workshop were two master classes by celebrated collaborative pianist, Martin Katz. He worked with singers ranging from students to professionals on both opera arias and art songs. His former student, Dr. Mutsumi Moteki, offered a master class as well. All three classes were very well received, and the depth of the musicality we witnessed was inspiring.

Other sessions included basics of acoustics and the teachings of Berton Coffin, presented by Dr. Donald Simonson, former NATS President. We were pleased that Berton's daughter, who is based locally, joined us for some of the sessions. It was a rare treat to hear her talk about her famous father. CU Alumnus Dr. John Nix offered a retrospective of Barbara Doscher, complete with video recordings of some of her pedagogy classes. One of Doscher's last students, John continues her work in his own vein, and demonstrated such with both one-on-one and audience participation sessions within his presentation. Another CU Alumnus, Dr. Erin Hackel offered a dynamic session on teaching CCM styles. Like her, many attendees have only a classical training background, but are required to teach different styles on the job. She made the transition herself, and showed us how it can be systematic and approachable. Her award-winning group, Lark, just won an international competition in Seoul, South Korea.

Long-time CU faculty member Patrick Mason graciously stepped in for Dr. Patti Peterson, and gave us a bit of background on the history of CU's Vocal Pedagogy Program. He led a lively discussion regarding important elements of a graduate program, and many commented that they welcomed the chance

(Clockwise, from top) Martin Katz leading a master class, Cynthia Vaughn on buidling an independent studio legacy, Marty Coffin Evans on the legacy of her father and legendary voice teacher Betron Coffin, Donald Simonson teaching basics of acoustics, and Mutsimi Moteki leading a master class.





# continued: 2017 Sumer Workshop - Legacy of Excellence

— continued from page 32

to be heard. Cynthia Vaughn, co-author of *The Singing Book*, walked us through the timeline of her many private voice studios. We learned that, despite multiple cross-country moves, there are many ways to create and leave a legacy.

The weekend included the semifinals and finals of the National Student Auditions, and brought an additional 150+ students to campus. We were fortunate to hear a great deal of wonderful singing. We were especially gratified that many of the singers from the NSA took advantage of their complimentary workshop registration, and joined us for the master classes. There were also two CU Alumni events attached to the weekend. It was great to see several former professors and mentors in attendance, and I hope the reconnection that was facilitated will be continued over the years.

Please join us for the 2018 Winter Workshop in New York at the Roosevelt Hotel, January 5-7, 2018. The theme will be "Polishing the Apple"—since we will be in the Big Apple. Presenters will include coaches, directors, and agents from both the classical and music theater worlds. This will coincide with the NATSAA and National Musical Theater auditions. For registration and more information, <u>CLICK HERE</u>. As we close the book on Boulder, I must extend my deepest thanks to Dr. Mutsumi Moteki, who served as Local Coordinator. She not only facilitated room reservations and dorm arrangements, she booked all of our pianists for the NSA and managed half a dozen student workers. In addition to teaching her stellar master class, she helped in a myriad of ways behind the scenes. It was an honor to work with such a treasured mentor and friend. Dr. Beth Nielsen accompanied all master classes beautifully, and I am grateful to her for playing and to Mutsumi for engaging her.

Thanks also to Jennifer Bird-Arvidsson, who assisted us on the first day in particular, A/V Technician and local guru Kevin Harbison, and the student workers who kept things running smoothly and helped take photographs. NATS Executive Director Allen Henderson continues to be a vital resource, and I am grateful for his guidance. As always, my colleagues on the National Board were very kind and supportive, for which I was and am very grateful. Lastly, none of this would have been possible without the help of the staff in the national office, especially Amanda Wood and Deborah Guess. My warmest thanks to them for all that they do.



Mark your calendar for live, real-time discussions for voice teachers and singers:

Date: Sunday, October 8, 2017 Time: 9:30 p.m. ET / 6:30 p.m. PT Guest/Topic: Joan Lader "Putting it Together..." With Honorary Tony Award winner and Broadway voice teacher Joan Lader <u>Click HERE</u> to register.

Date: Sunday, November 12, 2017 Time: 9:30 p.m. ET / 6:30 p.m. PT Guest/Topic: Cynthia Vaughn "Starting and Running your Independent Voice Studio as a Small Business, Part 2"

# **Presented by Inside View Press** Hosted by Dr. Kari Ragan

Date: Sunday, December 10, 2017 Time: 9:30 p.m. ET / 6:30 p.m. PT Guests/Topic: Emerald Lessley, DMA; Sandy Hirsch, MS, CCC-SLP, Liz Jackson Hearns, MM "Transgender Voices: What Teachers Need to Know" Co-sponsored by The Voice Foundation

Date: Sunday, January 14, 2018 Special Time: 3:30 p.m. ET / 12:30 p.m. PT Guest/Topic: Janice Chapman "Singing and Teaching Singing: A Holistic Approach to Classical Voice"

Date: Sunday, February 11, 2018 Time: 9:30 p.m. ET / 6:30 p.m. PT Guests/Topic: Laryngologist Al Merati, MD, and Met Opera singer Michaela Martens "Care of the Professional Voice" Co-sponsored by The Voice Foundation

# Sign up here. It's free! nats.org/nats-chat



# 2017 Summer Workshop Boulder, CO CD and DVD ORDER FORM



The following sessions are available on CD and DVD from EGAMI A/V. Please complete your order and submit your form by mail, fax or email to EGAMI A/V listed below.

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

Thursday, July 20 DVD CD	Friday, July 21 DVD CD	Saturday, DVD	CD
1. Basics of Acoustics - Donald Simonson	5. Classical Teachers and CCM - Erin Hauger Hackel		8. Roundtable Discussion on the Legacy of Barbara Doscher - John Nix
2. Legacy of Coaching (I) - Martin Katz	6. Legacy of Coaching (III) - Mutsumi Moteki		9. Building and Sustaining a Graduate Pedagogy
3. Demystifying Berton Coffin's <i>The Overtones</i> of <i>Bel Canto</i> -	7. NSA Finals		Program - Patrick Mason
Donald Simonson 4. Legacy of Coaching (II) -			10. Starting Over: Building a Legacy on the Move with Cynthia Vaughn
Martin Katz			
Name	Daytime Ph	one #	
Address	City	St	Zip
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# **National Student Auditions - 2017**

The finals of the 2017 National Student Auditions (NSA) were held on Friday, July 21, at the University of Colorado-Boulder College of Music. The competition was part of the NATS 2017 Summer Workshop.

Winners were selected in 14 categories, along with second-place, third-place and honorable mention finishers, resulting in more than \$35,000 in prizes being awarded. This year, NATS regions, chapters, individual members, and NATS affiliates donated more than \$12,000 to the NSA Award Fund. This marked National Association of Teachers of Singing's fourth year for national semifinal and final rounds. As a result, more than \$100,000 in prizes have been awarded to students of NATS teachers.



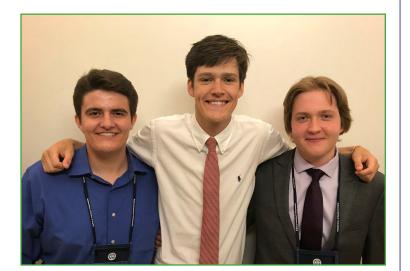
The exciting experience of NATS Student Auditions, where singers perform and receive written feedback, continues in 2018 with a national round of competition and prizes at the NATS 55th National Convention in Las Vegas. Next year's NSA also includes the Hall Johnson Spiritual Category. Scheduled every other year, the purpose of this category is to restore authenticity to the performance of the classically-arranged Spiritual.

Pictured below are the 2017 NSA winners, listed in award order (1st, 2nd, 3rd) unless otherwise noted, their region, and teacher.



#### Category 1 – High School Music Theater Women

Macey Trussell, Northwestern, student of Kara Quello 2nd Place (tie): Natasha Partnoy, Cal-Western, student of Laurinda Nikkel 2nd Place (tie): Lauren Senden, North Central, student of Stephanie Thorpe Honorable Mention: Hannah Carroll, New England, student of Noel Smith (from left) Hannah Carroll, Natasha Partnoy, Lauren Senden, and Macey Trussell



**Category 2 – High School Music Theater Men** Frank Sullivan, New England, student of Noel Smith 2nd Place (tie): Isaac Dowdle, Cal-Western, student of Nichole Jensen 2nd Place (tie): Parker Waters, Mid-Atlantic, student of Nancy MacArthur Smith (from left) Isaac Dowdle, Frank Sullivan, and Parker Waters



**Category 3 – High School Women** Victoria Hill, Southeastern, student of Reverie Berger Lauren Carroll, Central, student of Catherine Lyon Lauren Senden, North Central, student of Stephanie Thorpe (from left) Lauren Carroll, Victoria Hill, and Lauren Senden



**Category 4 – High School Men** Blake Stevenson, Cal-Western, student of Kathleen Martin Hugh Davis, Northwestern, student of Holly Boaz Travon Walker, Southeastern, student of Allen Henderson (from left) Hugh Davis, Blake Stevenson, and Travon Walker

www.nats.org

# continued: National Student Auditions - 2017 Winners



**Category 5 – Lower College Music Theater Women** Katelyn Jassoy, Central, student of Dawn Harkins Ashley Shamy, Cal-Western, student of Melissa Heath Elyse Barnett, Southeastern, student of Toni Anderson (from left) Elyse Barnett, Katelyn Jassoy, and Ashley Shamy



**Category 6 – Lower College Music Theater Men** 1st Place (tie): Rontray Miller, Southeastern, student of Kay Paschall-Freeman 1st Place (tie): Cory Simmons, Mid-Atlantic, student of Tommy Watson 3rd Place: Tyler Cox, West Central, student of Alisa Belflower (from left) Tyler Cox, Rontray Miller, and Cory Simmons



**Category 7 – Lower College/Independent Studio Women** Cecelia McKinley, Mid-Atlantic, student of Carrie Stevens Caroline Stanczyk, Great Lakes, student of Elizabeth McDonald Anna Lee, Southeastern, student of Ginger Beazley (from left) Anna Lee, Cecelia McKinley, and Caroline Stanczyk



**Category 8 – Lower College/Independent Studio Men** Alex Wunder, Mid-South, student of Mark Whatley Jeffrey Todd, Mid-Atlantic, student of John Wright James Matens, Mid-Atlantic, student of Brian Arreola (*from left*) James Matens, Jeffrey Todd, and Alex Wunder





NATIONAL ASSOCIATION OF TEACHERS OF SINGING

# NATIONAL Student Auditions

# NATS Student Auditions are Going to Vegas!

The excitement of NATS Student Auditions continues with a national round of competition and prizes at the NATS 55th National Conference in Las Vegas.

# **REGIONAL - PRELIMINARY ROUNDS**

Audition in YOUR Regional Event. Five singers from each regional category with a national category equivalent will advance to to National Online Screening.

# **NATIONAL ONLINE SCREENING**

April 13, 2018 - Deadline for online digital submissions. Top 14 singers from each category advance to the National Semifinal Round in Las Vegas.

# **SEMIFINAL AND FINAL ROUNDS**

As part of the NATS 55th National Conference June 22-26, 2018, in Las Vegas, Nevada

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

# **ELIGIBILITY**

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

	Audition Categories				
Category		Age Limit	Years of Study		
1.	High School Music Theater Women	14-19	no limit		
2.	High School Music Theater Men	14-19	no limit		
3.	High School Women	14-19	no limit		
4.	High School Men	14-19	no limit		
5.	Lower College Music Theater Women	22	0-2 post high school		
6.	Lower College Music Theater Men	22	0-2 post high school		
7.	Lower College/Independent Studio Women	22	0-2 post high school		
8.	Lower College/Independent Studio Men	22	0-2 post high school		
9.	Upper College Music Theater Women	25	3-5 post high school		
10.	Upper College Music Theater Men	25	3-5 post high school		
11.	Upper College/Independent Studio Women	25	3-5 post HS; all undergraduate		
12.	Upper College/Independent Studio Men	25	3-5 post HS; all undergraduate		
13.	Advanced College/Independent Studio Women	22-30	4+ post high school		
14.	Advanced College/Independent Studio Men	22-30	4+ post high school		
15.	Hall Johnson Spiritual Category	17-23	no limit; undergrad men/women		

See complete rules, regulations, and repertoire information at WWW.Nats.org

# TOTAL PRIZES: MORE THAN \$35,000

FIRST PLACE, SECOND PLACE and THIRD PLACE prizes will be awarded in each category, totaling more than \$35,000 in all divisions!



# continued: National Student Auditions - 2017 Winners



**Category 9 – Upper College Music Theater Women** Lydia Eiche, North Central, student of Marlee Sabo Lauren Salazar, Texoma, student of Donna Sawyers Madeline Dannenberg, Texoma, student of Autumn West Honorable Mention: Shahayla Ononaiye, Northwestern, student of Jamie Jacobson

(from left) Madeline Dannenberg, Lydia Eiche, Shahayla Ononaiye, Lauren Salazar



**Category 10 – Upper College Music Theater Men** Caleb Brown, Southeastern, student of Andrea Mueller Andrew Anderson, Southeastern, student of Jeffrey Bauman Andrew Poston, Mid-Atlantic, student of Deirdre Francis (*from left*) Andrew Anderson, Caleb Brown, and Andrew Poston



**Category 11 – Upper College/Independent Studio Women** Kate Johnson, West Central, student of Kate Butler Claire Glaittli, Cal-Western, student of Isaac Hurtado Winona Martin, West Central, student of Abigail Nims Honorable Mention: Grace Hall, Southern, student of Kristen Gunn (from left) Claire Glaittli, Grace Hall, Kate Johnson, and Winona Martin

# **Student Audition Updates**

# Regulations

Official regulations have been revised for all auditions beginning fall 2017. All revised documents are posted on the <u>NSA Resource Center</u>.

# **New Audition Registration System**

We've launched a new auditions registration system to facilitate the work of chapters and regions in this area.

<u>Click HERE</u> for details on our new Auditions Registration System and instructions for access.

# continued: National Student Auditions - 2017 Winners



**Category 12 – Upper College/Independent Studio Men** Zachary Futch, Southeastern, student of Allen Henderson Evan Hammond, Southeastern, student of Tiffany Bostic-Brown Joseph Bowman, Mid-Atlantic, student of Troy Castle (from left) Joseph Bowman, Zachary Futch, and Evan Hammond



**Category 13 – Advanced College/Independent Studio Women** Madelyn Wanner, Mid-Atlantic, student of Elizabeth Daniels Kayla Harriott, Southeastern, student of Indra Thomas Frances Collins, Eastern, student of Marcus DeLoach (from left) Frances Collins, Kayla Harriott, and Madelyn Wanner



**Category 14 – Advanced College/Independent Studio Men** Austin Sanders, North Central, student of Dan Johnson-Wilmot Tyler Henderson, Southeastern, student of Ginger Beazley O'Neil Jones, Southern, student of Byron Johnson (from left) Tyler Henderson, O'Neil Jones, and Austin Sanders

# NSA Semifinal Round Participants

NATS congratulates the preliminary YouTube-round participants from around the country who advanced to the onsite national semifinal round at the 2017 National Student Auditions in Boulder, Colorado.

<u>Click HERE</u> to view the list of NSA Semifinalists in each category.



# NATIONAL ASSOCIATION OF TEACHERS OF SINGING **55TH NATIONAL CONFERENCE**

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cabulous

NATS Member Early Registration Fee \$455 When you register by April 1, 2018 Tod Fitzpatrick, Conference Program Chair •Alfonse Anderson, Coordinating Committee Chair Visit nats.org/vegas2018 for information

Special Conference Room Rate

 $\mathbf{2018}$ 

\*Average per night, based on 5-night stay. Includes complimentary wi-fi and parking

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A DOUBLETREE BY HILTON www.troplv.com

# NATS Welcomes New Regional Governors for 2017-2019

Congratulations to three newly elected NATS regional governors! Shawn Roy (Southern region), Randall Umstead (Texoma region), and Julie Wieck (Intermountain region) have each begun a two-year term as of July 1, 2017. We look forward to their continued contributions to the work of NATS in each of these regions. CLICK HERE for their photos and bios. We also thank and congratulate Lori McCann (Eastern) and Barbara Ann Peters (Mid-Atlantic) for each serving a second two-year term as Regional Governor, as well as governors-elect Ruth Ellis (Cal-Western), David Mannelll (Great Lakes), and Marieke Schuurs (Northwestern) who will begin their terms in July 2018.



# 2017-18 NATS Board of Directors





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www.nats.org



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New England Governor



Nancy Bos Northwestern Governor



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**Reginald Pittman** West Central Governor





# 2018 National Conference Advertise! Exhibit!

# **55th National Conference Rate Sheets**

Join members of National Association of Teachers of Singing, along with voice professionals and enthusiasts from around the world for five days of networking, learning sessions, recitals and so much more!

#### **Program Book Advertising**

The conference Program book is distributed to all attendees and features all-inclusive information of the day's events. All ad placements are 4-color. Page size is 8.5" x 11."

Back Cover <b>SOLD</b> \$1,500	
Inside Front Cover\$850	
Inside Back Cover\$850	
Premium Full Page\$550 (preferred placement)	
Full Page\$500	
Half Page (horizontal)\$400	
Quarter Page (vertical)\$325	

#### **Competition/Recital Program Covers**

Exclusive banner position on the program covers for the competition and performance events during the conference. Ad placement is 4-color. Size is  $7.5'' \times 2.5''$ 

Featured Artist Cover	\$700
All other covers	\$350
(NATSAA Winner, NMTC Winner, NSA Finals)	

#### **Flyer Inclusion in Attendee Registration Packet**

Each registrant will receive a bag with essential items to help them prepare for the week.

Flyer or materials: Standard rate	\$350 per insertion
Flyer or materials: Advertiser/	

Exhibitor rate ......\$200 per insertion Flyer Printing: 4-color, no bleed.......\$200 per 1,000 copies

#### **Sponsored E-Blasts**

Reach attendees by E-mail in advance of their conference arrival and let them know about you. Your sponsored message will be delivered in June 2018.

Attendee E-Blast to conference registrants ......\$175 Student E-Blast to NSA competition participants ......\$75



#### **Exhibit Space**

More than 1,000 attendees come to learn, gather ideas, and shop. They cite the Exhibit Hall among the conference highlights. Space is 8'x10' and includes two exhibitor badges. Each additional person in your booth must have a badge or be registered for the conference.

Exhibit Booth	\$575
Additional Exhibitor Badge	\$150

#### **Exhibitor Showcase—Limited Availability**

Take this opportunity to showcase your brand with a guaranteed presentation session.

Premium Showcase Event—Featured event with

45-minute dedicated time slots	\$625
Regular Showcase Event—Simultaneously running	
30-minute time slots	\$495

#### College Showcase—Thursday, June 21, 2018

More than 500 students, with their parents and teachers, will be in attendance. Introduce your school to these rising stars! Package includes Table, Student contact list, Student e-blast, and Student bag insert.

College Showcase Booth	.\$500
Exhibitor Discounted Price	.\$250

#### To reserve your space, contact us at (904) 992–9101 or info@NATS.org



# **2018 National Conference**

# Sponsor!

# **55th National Conference Rate Sheets**

The NATS 55th National Conference offers exceptional exposure to the largest concentration of singing teachers in the world. Sponsorship opportunities revolve around our most popular conference events and promotional items. Your brand will be promoted front and center before, during, and after our conference.

#### Grand Sponsor .....\$10,000

You will receive exclusive recognition as the premier sponsor on all conference promotional items and signs, as well as these complimentary perks: exhibit booths (2); premium exhibitor showcase; featured full page program book advertisement, flyer insert in to attendee bags, e-blast to all attendees, students, and members, and much more!

#### Gold Sponsor ......\$7,500

Recognition as the Gold sponsor on all conference promotional items and signs, as well as these complimentary perks: exhibit booth (1); exhibitor showcase, e-blast to all attendees, premium full page program book advertisement, flyer insert for attendee bags, and much more!

#### Silver Sponsor.....\$5,000

Recognition as the Silver sponsor on all conference promotional items and signs, as well as these complimentary perks: exhibit booth (1); e-blast to all attendees, flyer insert for attendee bags, premium full page program book advertisement, and much more!

#### Bronze Sponsor ...... \$2,500

Recognition as the Bronze sponsor on all conference promotional items and, as well as these complimentary perks: e-blast to all attendees, flyer insert for attendee bags, full page program book advertisement, and much more!

Events, Receptions & Hospitality Sponsorship Opportunities (all include a
variety of special perks)

variety of special perks/			
Opening Night Reception	Two-hour reception in the exhibition hall for all attendees, students, and exhibitors.	\$7,500	
President's Reception	Invitation-only event featuring NATS leaders and invited friends.	\$4,000	
Leadership Luncheon	Luncheon with NATS officers, incoming officers, and staff.	\$1,500	
Refreshment Break— Saturday	Beverages offered to all conference attendees during morning sessions.	\$2,000	
Refreshment Break—Sunday	Beverages offered to all conference attendees during morning sessions.	\$2,000	
Refreshment Break—Monday	Beverages offered to all conference attendees during morning sessions.	\$2,000	
Intern Program Reunion	All past master teachers and students who participated in NATS Intern Program.	\$850	
SNATS Gathering	Student NATS members, leaders and chapter advisors gather for lunch and discussion.	\$850	
Journal of Singing Luncheon	Contributors and JOS Editor Dick Sjoerdsma gather for conversation and lunch.	\$850	
Branded Resources			
Attendee Bags	Branded bags given to all attendees, student, exhibitors with conference materials.	\$4,000	
Mobile Application	Branded mobile app with conference info and real-time news (90% downloaded in 2016!).	\$4,000	
Attendee Folders	Document pocket envelope given to attendees; PLUS front position for your flyer.	\$1,500	
Conference Notebooks	Add your brand to notebooks given to all attendees.	\$1,500	
Charging Station	Help attendees keep their technology charged with your 22"x28" sign on kiosks conveniently located throughout the conference area (discount for sponsoring multiple stations).	\$500	
Conference Selfie Spot Backdrop	Your brand can be added to the "Selfie Spot" backdrop that will be displayed all four days.	\$1,500	

Many other complimentary perks for each sponsor level are listed on our conference page, NATS.org/vegas2018.

# **CALL FOR POSTER PAPERS**

# The National Association of Teachers of Singing invites all NATS members and friends to submit abstracts for presentation consideration in poster paper format at the 55th National Conference in Las Vegas (June 22-26, 2018). 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 attchment through the submission portal at nats.org. Only electronic submissions will be considered.

**To submit a poster paper proposal:** Visit <u>nats.org/vegas2018</u> and complete the online application. You will be asked to upload your abstract through the online portal. **Only online submissions will be accepted.** 

# **55<sup>TH</sup> NATIONAL CONFERENCE**

# JUNE 22-26, 2018 · Las Vegas

# 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 55<sup>th</sup> National Conference in Las Vegas, June 22–26, 2018.

- 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/vegas2018.html#volunteer** 

# 55<sup>TH</sup> NATIONAL CONFERENCE

# JUNE 22-26, 2018 · Las Vegas





# DEADLINE: Dec. 1, 2017





# 1st Place

\$2,000 plus the composer's expenses to the NATS National Conference in Las Vegas, June 22-26, 2018, where the premiere performance of the winning composition will be given.

# 2<sup>nd</sup> Place

\$1.000

**Cash prizes generously sponsored** by composer Lori Laitman

# **Composition** Award

# **Now An Annual Award!**

**REQUIREMENTS** - The work must be: (1) a song cycle or group of songs not to exceed 25 minutes in length

(2) for single voice and piano

2018

(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, 2016).

ENTRY FEE - \$30 for professionals; \$15 for full-time students each entry (payable in U.S. funds to NATS).

**ELIGIBILITY** - Anyone meeting prescribed requirements.

**PROCEDURE** - Applications may be submitted via www.nats.org beginning in August 2017. Application should include:

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

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

# For more information about the National Association of Teachers of Singing, Inc., visit NATS online at NATS.org **APPLY ONLINE AT NATS.ORG**

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

# **ENTRIES MUST BE RECEIVED BY: DECEMBER 1, 2017**

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



# StreamingVideo: 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 54th NATS National Conference in Chicago (2016) and the 53rd NATS National Conference in Boston (2014). 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.

#### **Recent session recordings include:**

2017 Winter Workshop "Sing the Body Electric" (San Diego, Calif.) 2017 Summer Workshop "Legacy of Excellence" (Boulder, Colo.)

# **\$79 SPECIAL OFFER!**

# SING THE BODY ELECTRIC—WELLNESS FOR PERFORMERS AND TEACHERS

Did you miss the 2017 Winter Workshop? Exclusively for NATS members, purchase a full year's access to 12 Video Sessions from this event, for only \$79. To attain your NATS member rate, email multiviewmediasupport@multiview.com for assistance.

Visit the URL below to access the NATS Live Learning Center

nats.sclivelearningcenter.com