



ASSOCIATION NOTES

Association Notes	1
Independent Voices Letter from the Editor	2
NATS Artist Award Competition	3
The 51 st NATS National Conference	4
2011 NATS Intern Program	6
NATS Intern Program	7
Who's Talking About Your Studio	8
New Board Members	8
2011 NATS Summer Workshop	9
Higher, Stronger, Louder— Belting for Men	10
Orlando Call for Presentations	11
Voice of Experience— Pearl Shinn Wormhoudt	12
Van Lawrence Award	12
Student NATS Symposium	13
Redefining the Private Voice Studio	14
Unique Opportunities	15
Audit Summary	15
Conference CD Sets	16

Are you proud of your work? How about the work of your associates at your institution of employment or colleagues in other independent studios in your area? Pride in NATS and its work was abundantly evident this summer in Salt Lake City at the 52nd National Conference. A stellar lineup of speakers, an excellent venue, a great city, and a lot of opportunity for networking and conversation resulted in one of the best attended and most successful national conferences in the history of NATS. You will hear more about the details in this issue of *Inter Nos* and online at www.nats.org. It takes many volunteers to make an event such as our national conference successful. There are too many to list here but our Board members, committee members, staff and even a spouse or two are all to be commended for their hard work. The comments of all who responded to our conference attendee survey help us continue to improve the conference experience for all. Soon we will publish the results of this year's survey online so you can view many of the comments and reviews of those in attendance. Here are a few:

- ◆ **CONGRATS—best NATS conference I've been to!**
- ◆ *This was the best of the five national conferences I have attended. There was a very honest, open, warm feeling from the leaders of NATS. The presenters were also seemingly honest, sincere, and genuine in their presentations and performances. Everything I desire in the performers, presenters, I see.*
- ◆ *Thank you, Thank you! Wonderful experience; I left inspired.*
- ◆ *I loved attending the 2010 conference. I am an independent voice teacher in a very small town and at times feel very isolated when it comes to keeping up with all the new information there is on the voice and teaching. I found the conference very informative and energizing.*
- ◆ *I haven't attended a national conference since Philadelphia in 2000, and I was pleasantly surprised . . . The sessions were meaningful, I met some fantastic people, and the mood overall was one of collaboration and discourse rather than competition. The banquet was a special treat! Congratulations to all involved in planning this conference. I now plan to make sure that I attend every national conference from here on out.*

Speaking of surveys, this fall, we will be undertaking a comprehensive survey of our membership. We need everyone's help in order to be able to create an accurate picture of just WHO NATS is. Often I am asked questions such as: "How many independent teachers are members of NATS?" or "How many NATS members teach children?" With this survey we hope to definitively answer that and many other questions so that we can continue to serve the various constituencies within NATS in the best way possible. Watch for the email or letter inviting you to participate. We need and value your input.

As I write this column I am on my way to Boston to select the site for our 2014 conference. Yes, 2014! Did you know that each national conference is four years in the making? As I left home I ushered three of my children off to their first day of the school year and began reflecting on an event filled summer. My thoughts took me back to our spectacular post-conference family vacation. Over five days we toured the Grand Canyon, Bryce Canyon, Lake Powell, Zion National Park, and points in between. You never know where you will run into a NATS member! On our first day out we were hiking along the trails within Bryce Canyon

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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.

enjoying the awe inspiring natural wonder when who should we run into but Tennessee Governor Carole Blankenship, her husband Jeff and sons Lee and Joseph. We reflected briefly on the conference experience and our respective plans for our vacations and then continued our separate ways on the trail. Two days later, we were on a short walk from the North Rim Grand Canyon Lodge to one of the overlooks nearby when someone asked, "Taking a little post NATS conference vacation?" It was Ken and Diane Bozeman from Wisconsin. They were travelling to visit family in Arizona and decided to visit the North Rim. We ran into each other several times along the trail, assisted each other in taking pictures, and enjoyed brief discussion about the conference. We were a few of the many who took time pre or post-conference to enjoy the sites near our conference city. In 2012, our national conference moves to one of the premier family and entertainment destinations in the country, Orlando, Florida on June 29–July 3, 2012. Begin making your plans now to join us and bring your family, extended family, or friends along. We are planning some exciting new additions to the conference experience.

I close this column with a heartfelt word of thanks to now Past President Scott McCoy. His leadership during the past two years has set a course for the long-term growth of NATS and during his term we entered the longest period in recent NATS history without a membership dues increase. This was not an easy feat in tough economic times. His significant contributions will continue and we look forward to celebrating the new kitchen he promised Marcia after his term was over!

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



Allen Henderson,
NATS Executive Director



From the Independent Teacher Associate Editor

'09-'10 has been a banner year for Independent Voice Teachers in NATS and I'd like to take a moment to celebrate it with you. As the percentage of Independent Teachers in NATS reached a majority, it was clear to the NATS Board that the services it offered needed to be enhanced. To that end, they accomplished not only the creation of this publication, but also the 2010 Independent Teacher Fellowships, covering registration fees for 14 teachers for the national conference. The NATS Intern Program, which had to narrow 42 applicants to 12, included four entirely independent teachers, and several others who teach independently as well as in colleges. However, this should be just the tip for us. We need to know more about who we are in NATS and how to best serve the members. You will soon see a thorough survey in your mail box or in-box. Information from the survey will be critical for policy decisions for years to come. **When you get that survey, please take time to complete it thoughtfully.** Everyone involved will be grateful for a large pool of respondents.

I hope you enjoy this edition of *Independent Voices*. Most of the articles are in direct response to comments received after the spring edition. Please keep those comments and requests coming to nancy@studiobos.com. ■



Sincerely,
Nancy Bos

NATS Artist Award Competition

The NATS Artist Award Competition came to its conclusion on July 2, 2010 with the finals held at the Little America Hotel in Salt Lake City, UT in conjunction with the National Conference. The semifinals were held on July 1, with 14 singers competing for the chance to sing in the finals.

Judges for the semifinals were: Florence Birdwell, Earl Coleman, Lynn Eustis, Wendy Hillhouse, and Marvin Keenze. They chose 6 finalists to sing the following evening. The judges for the finals were: Carol Kimball, Stephen King, Gayletha Nichols, Martha Randall, and George Shirley.

The pianists for the competition were: Brandon Lee, Russell Young, Rosemary Hyler, Andrew Adams, Joy Schreier, Claire Mallory, Jay Rozendaal, Kristin Eliason, and Jennifer Zaccagni.

- ◆ **Thomas Florio**, GREAT LAKES was the First prize winner garnering \$10,000 in cash and prizes including \$5000 in cash, a \$2500 Winner's Recital at the 2012 National Conference in Orlando, \$2500 towards personal expenses for a NY Solo Recital Debut sponsored by Distinguished Concerts International New York and a full tuition scholarship to AIMS at Graz. Florio is a student of Brian Horne at Indiana University.
- ◆ **Laura Choi Stuart**, AT-LARGE won the Second prize of \$4000 in cash and a \$2000 Scholarship to attend AIMS at Graz.
- ◆ **Laura Strickling**, MID-ATLANTIC won 3rd place and the Irma Cooper Award of \$2500.
- ◆ **Kristi Corie**, SOUTHERN won 4th place and the Mary Wolfman Award of \$1800.
- ◆ **Victoria Browers**, EASTERN won 5th place and the Berton Coffin Award of \$1500.
- ◆ **Brianna Crow**, CALWESTERN won 6th place and The Louis T. Nicholas Award of \$1200.

Each of the remaining semifinalists were awarded a named prize of \$1000 and a scholarship to AIMS at Graz.

- ◆ **Christopher Mitchell**, MID-SOUTH received the Karl Trump award.
- ◆ **Lisa Elaine Owens**, TEXOMA received the Irvin Bushman Award.
- ◆ **Jeni Houser**, WEST CENTRAL received the William Vennard Award.
- ◆ **Teresa Winner Blume**, NEW ENGLAND received the Robert and Ruth Grooters Award.
- ◆ **Leann Schuering**, CENTRAL received the Bernard Taylor Award.
- ◆ **Holly Boaz**, NORTHWESTERN received the Lee Cass Award.
- ◆ **Caitlin Cisler**, NORTH CENTRAL received the Todd Duncan Award.
- ◆ **Adam Kirkpatrick**, SOUTHEASTERN received the Annemarie Gerts Award.



Richard Walters presenting Hal Leonard gift certificates to Thomas Florio, first place winner, and Laura Choi Stuart, second place winner.

We had an additional prize given for the first time this year. Hal Leonard Corporation offered gift certificates for music from the Hal Leonard Corporation. These were \$500 for the Second place winner and \$1000 for First place. Richard Walters from Hal Leonard presented these new awards.

One final award was given: the Dorothy Kirsten-James Browning Award for the most promising singer to Thomas Florio.

The NATS Foundation generously awards the semifinalist prizes as well as the 3rd through 6th place awards. They also give the Most Promising Singer award. NATS is very appreciative of the support of the Foundation as well as our other sponsors.

Applications for the NATSAA competition to be held in 2012 will have a deadline of November 11, 2011. Watch the web-site www.nats.org for details. ■



2010 NATSAA Competition Semifinalists.

Echoes of Song in the Wasatch Valley

The 51st NATS National Conference

The **Echoes of Song** are only now fading from the Wasatch Valley following the 51st National Conference in Salt Lake City, July 2–6, 2010. Over 750 NATS members were registered for the conference making it the second most attended conference in NATS history. From the Pre-Conference Workshops and Tours to the National Business Meeting on Tuesday July 6, the days were filled with Lectures, Breakout Sessions, Master Classes, Recitals, Poster Papers, and Exhibits.

Opening day began with two wonderful workshops. The first, *Words First: Creating Dynamic Diction Classes for Singers*, was led by Andrew Adams and addressed the issue of teacher training in diction pedagogy. Adams provided an overview of the history of diction pedagogy and then offered strategies and methodologies for creating effective courses. Brian B. Monson presented the second workshop, entitled *A Studio with A View: Employing Visualization Software In Your Daily Teaching*. Monson skillfully explained how acoustic visualization software can enhance both teaching and learning in the voice studio.

After a brief Opening Ceremony the conference proper began with a *Male Voice Master Class* presented by Stephen King. Following King's informative session Sharon Hansen, Brady Allred, Allen Henderson, Scott McCoy, Martha Randall, Brenda Smith and Tim Sharp joined forces in a moderated panel discussion *Solo and Choral Singing: A Symbiotic Relationship*. Each panelist addressed topics of significance regarding the joint responsibility choral directors and voice teachers have in teaching their singers. At 5:30 pm the Grand Opening of Exhibits and Reception occurred. The exhibits completely filled the space adjoining the conference site making for easy and direct access for attendees. As is tradition the day closed with the NATSAA Competition Finals. Thomas Florio and Laura Stuart were awarded First and Second Place respectively.

Day two began with early morning sessions designed to enlighten and awaken. Kurt-Alexander Zeller presented the first of three Body Mapping



**President Scott McCoy
Opens the 51st National
Conference**



**L to R: Florence Birdwell, Allen Henderson, and
Kelli O'Hara**



**NATS Foundation
President Vernon Yenne**

sessions, while Lynn Eustis offered the first of her three sessions on *Singer's Mental Health*. Over the next three days an additional 17 Breakout/Special Sessions, 24 Poster Papers, and numerous Publisher Showcases ensued. All were informative, illuminating, and well attended. Full Sessions of particular note on day two included Ingo Titze's *The Female Voice: New Findings* and *Stepping on Stage 1: Preparation for your Opera Audition* featuring Matthew Horner, Christopher McBeth, Gayletha Nichols and George Shirley as panelists. The afternoon closed with the announcement and performance of the 2010 NATS Art Song Composition Award. "Missed Connections" by David Sisco was named the winner and was beautifully performed by

mezzo-soprano Elizabeth Mondragon. That evening Broadway star Kelli O'Hara took the stage at Abravanel Hall for a stunning performance as our featured recitalist. From Rodgers and Hammerstein to Adam Guettel, with detours to Stephen Sondheim, Lerner and Loewe and many others, Ms. O'Hara left everyone in the audience wanting more.

Highlights from day three included a wonderful presentation on repertoire by Carol Kimball. Entitled *Song Search: Finding Old and New Friends*, Carol offered something for everyone, bringing new finds to our attention while reacquainting us with some forgotten gems. Kelli O'Hara returned for an excellent Master Class. She proved herself as adept in the studio as she is on the stage. Norman Spivey finished off the afternoon with a glimpse into the life and influences of Reynaldo Hahn. We were all transported to "la belle Époque." The evening closed with the 2008 NATSAA Winner's Recital. Courtney Huffman, accompanied by Tali Tadmor presented an evening of American song. Lori Laitman, Charles Ives, Libby Larsen, and Alan Chan were featured with a closing set of selections from the Great American Songbook. Everyone retired after a long, but completely fulfilling day.

With a focus on Hearing and Perception, Deirdre Michael presented day four's first full session. *Do You Hear What I Hear: When to*

Refer gave the audience an insight into when it is appropriate to send your students to a physician or speech language pathologist for treatment. Michael Ballum, Florence Birdwell, Christopher Nichols and Terence Goodman presented a joint Master Class *Stepping on Stage II: Preparation for your Music Theater Audition*. Addressing those elements necessary for success on the music theater stage, the panel worked with aspiring artists in polishing their audition skills. The final full session of the day returned to the topic of hearing. Stephen Austin and Kris Chesky presented their session *Can You Hear What I Hear: Are You Sure?* They offered recent data collected regarding “dosing” and concluded with a brief discussion of the preliminary findings from the conference hearing study.

After four days of listening and learning, everyone was ready to celebrate, and that’s just what they did Monday night at the Gala Banquet. With the sounds of the Salamanders playing in the background all were treated to a wonderful meal and the opportunity to relax and decompress. World-renowned Bass-Baritone Simon Estes was the special guest speaker and regaled the audi-



**Banquet Special Guest
Speaker Simon Estes**



Kelli O'Hara Master Class

ence with anecdotes from his exceptional international career. He was uplifting, inspiring and very entertaining. Following an extended standing ovation for Mr. Estes the Salamanders returned and within moments the floor was crowded with attendees intent on dancing the night away.

Tuesday, July 6 was reserved for the National Business Meeting. With one of the largest crowds in recent memory the 51st Conference of the National Association of Teachers of Singing closed with the strains of *Auld Lang Syne* echoing through the Little America Hotel. The conference planning committee and the legion of Utah and Cal-Western volunteers should be thanked for their efforts to ensure a successful conference. Special thanks must go to those local singers who willingly lent their talent for master classes, demonstrations, and special sessions. Everyone brought their “A-Game” and the result was another exceptional conference. What’s next? Start making your plans to join us in Orlando for the 52nd National Conference, June 29-July 3rd, 2012, and find out for yourself. ■

Donald Simonson

In conjunction with the MTNA 2011 National Conference
NATS/MTNA Collaboration Workshop

**Let's Make Music Together:
The Art of Collaboration**

**March 26 – 30, 2011
Milwaukee, Wisconsin**

**Hilton Hotel
Midwest Airlines Center**



**For more information about
this NATS/MTNA Joint Event,
please visit us at www.nats.org
for more information coming soon!**

MTNA

MUSIC TEACHERS NATIONAL ASSOCIATION

Announcing the 2011 NATS Intern Program

June 7–17, 2011
University of Wisconsin—Eau Claire

Scott McCoy, *Director of the NATS Intern Program*
Mitra Sadeghpour, *On-Site Coordinator*

MASTER TEACHERS:

Claudia Catania, *Metropolitan Opera and Broadway*
David Small, *University of Texas at Austin*
Christopher Arneson, *Westminster Choir College*
Fourth Master Teacher TBA

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

demonstrations. Interns chosen will be responsible for their travel expenses, though they may request financial assistance from their NATS chapters or regions as well as from their institutions of employment. NATS, Inc. and the NATS Foundation provide tuition, housing, and meals. The master teachers will include collegiate and independent studio teachers who specialize in ‘classical’ singing, in ‘non-classical’ styles, and with experience in the needs of the private studio. Interns will be assigned to work with the master teacher in the area of the Interns’ area of specialization. **Independent studio teachers are strongly urged to apply.**

Twelve NATS teachers will be chosen to participate in the 2011 NATS Intern Program.

Requirements are as follows:

- An applicant must be a member of NATS in good standing with no more than five years of full-time teaching or the part-time equivalent. Working as a graduate teaching assistant does not count towards the five-year limit. Holding a Master’s Degree or higher is preferable but not required.
- **The application must include *three copies each* of the following:** completed application form (available in a downloadable version at www.nats.org, or by mail by request only; résumé; two recommendation letters specifically addressing the applicant’s teaching; a brief essay (3–5 paragraphs) addressing the applicant’s teaching philosophy and motivation for participating in the program; and *three copies* of a recent fifteen-minute CD recording in three languages, including English, with piano accompaniment. These recordings should be playable on standard CD audio systems. Independent studio teachers should include at least one non-classical song, and all applicants are invited to do so if this literature is in their repertoire. ***NO cassette or video recordings accepted.*** All completed application materials (**in triplicate**) must be received in the NATS Executive Office on or before December 15, 2010.
- **All completed application materials must be received in the NATS Executive Office on or before December 15, 2010.**

Complete details can be found at www.nats.org under the Programs tab.

NATS Intern Program

by Erin Guinup, Ted Christopher and Luvada Harrison

The NATS Intern Program is possibly one of the most important ways that the organization fulfills its mission statement: “To encourage the highest standards of the vocal art and of ethical principles in the teaching of singing; and to promote vocal education . . . for the professional advancement of the talented.” The way in which the Summer Intern Program exemplifies this mission is eloquently stated by Ted Christopher:

“The interns themselves—my colleagues throughout this week—were the ones who moved this event from the realm of excellent and informative to inspirational. . . . all of us—took risks, asked questions, opened ourselves to criticism, failed and were lifted up . . . to new heights. It is obvious that none of us would be teachers without a foundational love of singing. That love must be shepherded and nurtured.”

The twelve interns descended upon Stetson University in Deland, Florida from as close as Winter Garden in Orlando, FL and from as far away as Manitoba, a province in Canada. We are most appreciative to the faculty and staff of Stetson University for graciously welcoming us to their beautiful campus. A special thanks to: Dr. & Mrs. Craig Maddox and Dr. Lloyd Linney for opening their homes to us for two exceptional social events; to the North and Central Florida Chapters of NATS for hosting an opening and closing reception respectively; and to the wonderful accompanists: Kristie Born, Tammy Miller, Jane Christeson, and Kosumo Morishita. Theirs was not an easy task and they handled their jobs with grace and musicality.

The seminars organized throughout the week—on vocal health and pathology, presented by Dr. Jeffrey Lehman and Dr. Bari Ruddy of The Ear, Nose and Throat Surgical Associates of Orlando; on body alignment and physical therapy, presented by Jodi Barth and Gincy Stezar, Physical Therapists; on the tenure process, presented by our onsite coordinator Stephen Ng; and on repertoire led by our literature liaison Cynthia Vaughn—were all excellent and informative.

Martha Randall successfully engaged four master teachers that complimented the needs of the 12 interns and collectively embodied a plethora of professional performance experience and teaching expertise. Ted Christopher had this to say about **Earl Coleman**: “He is a teacher who is not given to flights of abstraction, but rather is very specific (set three goals for the lesson and achieve them, was a frequent assignment he gave the interns). **Earl Coleman** shared with us his personal experience growing up with parents of two different denominations in his presentation on the *Influence of Spirituals and Gospel Music*. Ken Bryson had this to say about **Elizabeth (Liz) Daniels**: “A few minutes



2010 Intern Program Participants



2010 Intern Program Master Teachers and Coordinators

in her presence told me everything I needed to know about her commitment to developing singers.” **Liz Daniels** synthesized her expertise as a successful independent teacher and adjunct professor in her presentation on *The Most Important Differences between Academic and Independent Studio Teaching* and on *The Five Most Serious Misconceptions about Vocal Technique*. Luvada Harrison had this to say about **Marjorie Halbert**: “She encouraged me to allow the essence of pure joy to come through in my teaching.” **Marjorie Halbert** illuminated the room with her spirit and got everyone on their feet dancing and energized for her presentation on *Expectations for the Musical Theatre Audition* and *How to Approach Belting*. **Norman Spivey** transported us back into the *Fin de Siècle* allowing us to experience a voyeuristic glimpse into the life of Reynaldo Hahn in his performance piece *écoute!* **Norman Spivey**, a former intern himself, inspired Erin Guinup to “never stop learning from the great masters . . . and to challenge myself in bold new ways.”

The NATS Summer Intern Program confirmed, rejuvenated, and inspired the work that we are already engaged in while expanding our arsenal of teaching strategies. It has been a reconfirmation of the work that we are about, inspiring us to think anew, and providing food for the journey. Thank you NATS for sponsoring such a tremendous program. ■

Who's Talking About Your Studio and How to Keep Them Talking

By Zita Gustin

It's not who you know or what you know, it is who knows you and is willing to share that knowledge. Advocates are the greatest word of mouth agents you have for your studio; they are the ones who will go viral on you by spreading the word far and wide. Do you know who your advocates are?

Back in 2007, *The Bucket List* inspired many to take a look at what they wanted to achieve in their lives before they die. The Studio Bucket List that I want to introduce to you looks at *who* is in your Studio Bucket List. Each one of us has at least ten key people who have made an impact on our studios in the last 12 months; they are the lifeline of the studio. I call these people your High Ten.

So who is in your Business Bucket List—who are your High Ten? If you do not have that list handy or have never made such a list, I hope to inspire you to think about who is on it and how you can continue to flourish from their good graces toward you and your business.

Your Studio Bucket List would include any combination of:

- ◆ the folks who have helped you with your business growth
- ◆ your life partner, mentor, or best friend
- ◆ someone who has supplied you with resources or referrals
- ◆ a mastermind partner or an accountability partner
- ◆ someone you have collaborated with
- ◆ your longest term student
- ◆ your relatives
- ◆ a student who has consistently sent you more new students

These people are taking care of you. What are YOU doing to take care of them or to let them know that you are aware of their contribution to your success? Too often, we take people like this for granted. We forget the huge contribution that they are making to us, our families, our businesses, and by association, our students.

The reason these ten key people are taking care of you is that they are your advocates. They are the ones who have your back, easily and enthusiastically tell others about you, and rave about you. They know, like, and trust you, and are willing to speak highly of you at every opportunity. They are also the people who listen to you, really hear you, and offer appropriate suggestions, help, or resources. They are your network and cheering squad, eager to cheer you to success and help you get back up if you stumble and fall. Ultimately, they are the walking, talking billboards for your business and they contribute mightily to your success and the growth of your business.

Your social capital with them is the fuel that keeps the marketing engine of their favorable remarks glowing and growing for you. Appreciation is the easiest way to keep the social capital loop running smoothly in your favor and it is so very important to building lasting relationships that are mutually beneficial over time.

Would you pause for a moment while reading this and grab a piece of paper to jot down the ten most influential people on your life over the past 12 months. It is not hard to do; relax into it and think about the people I have described.

(continues)

NATS Welcomes New Members to the Board of Directors

After completion of the summer Board Meeting on June 30, 2010, the following members joined the NATS Board of Directors or assumed new positions on the Board:

Kathryn Proctor Duax, President Elect, presidentelect@nats.org

Anne Christopherson, Vice President Membership, vpmembership@nats.org

Jeffrey Price, Vice President Workshops, vpworkshops@nats.org

Tod Fitzpatrick, Cal-Western Region Governor, calwestern@nats.org

Laurie Lashbrook, Great Lakes Region Governor, greatlakes@nats.org

Leslie Goldberg, New England Region Governor, newengland@nats.org

Patricia Weis, North Central Region Governor, northcentral@nats.org

Craig Tompkins, Northwestern Region Governor, northwest@nats.org

Melissa Malde, West Central Region Governor, westcentral@nats.org

Who easily comes to mind for you? They do not need to be in any particular order; the important thing is to write them down.

Now that you have that list, let's take a look at the next part of this: the appreciation loop. The appreciation loop would include a schedule on your calendar of "thank you" touches to let them know how much you appreciate them. Before you begin that, however, it would be good to look back over your list and decide which people need a monthly touch, and which need a quarterly touch. There should also be at least one that deserves a weekly touch or a bi-weekly touch from you. And, of course, there is the daily touch for the people who live or work with you every day.

Now, what would those touches look, sound, or feel like. Obvious touches are:

- ◆ a phone call
- ◆ a handwritten note
- ◆ a gift basket
- ◆ a lunch or dinner together

You could take them to a concert, a theatrical event, or some other social event. You could tap into what you already know about them and give a gift that has significance to them, like donating money in their name to a charity that is dear to their hearts.

Less obvious touches are to shine the spotlight on them in return. The following steps take little time and can make a big impression if the studio or student has an internet presence via a blog, website, or social media sites. You can:

- ◆ visit their blog and leave a well thought out comment in response to one of their posts.
- ◆ locate their website and then drop them an email with a positive comment about something on their site.

- ◆ leave a recommendation on LinkedIn or YouTube
- ◆ retweet their tweets
- ◆ mention them and their YouTube link on your blog
- ◆ link from your blog to theirs

At the very minimum, if they don't have an online presence, you can forward an article which you think they would find interesting. They have spent time shining the light on you, and with a giving heart you can do the same for them.

Yes, all of this takes time—valuable time. They have invested this kind of time in you and if you want to continue to enjoy the gifts from those who have been giving to you, become a giver to your givers. You've likely realized it is easier to keep a student than it is to find a new student. The same is true for advocates; it is far easier to keep an advocate than it is to create the relationships that lead to a new advocate. Keep your advocates advocating for you by being generous in your appreciation. Create a follow up plan for your High Ten and kick it into gear today.

So, who ARE your High Ten? If you didn't know the answer before, take time today to become aware of who they are, and ensure you send them some yummy attention very soon.

Last but not least, I would love to hear how you show your appreciation to your advocates and how you keep them willing and able to advocate for you. Share your comments so that we can all benefit from advocating for our advocates! ■

Zita Gustin, zitagustin@gmail.com, helps business people realize the many opportunities presented through social contact (whether online or face 2 face) to spread the word about their businesses. Learn more about Zita at www.thesavvynetworker.com

NATS 2011 SUMMER WORKSHOP

"Gals and Guys of Broadway"

July 28–30, 2011

On the campus of the University of North Carolina at Charlotte

9201 University City Blvd., Charlotte, North Carolina 28223

Master Classes, Presentations by Author of New Book/Guide to Selecting Appropriate Belt Songs, Broadway Cabaret Performance, Vocal Health and Musical Theatre Singing Sessions, Presenters Panel Discussion—*watch the NATS website for more information.*

Higher, Stronger, Louder—Belting for Men

By Nancy Bos

Teaching healthy singing techniques for CCM (Contemporary Commercial Music) means that teachers are working with men who want to sing higher, stronger and louder. They may come into the studio seeking range extension, vocal power or vocal health solutions. For a teacher who has worked with belting women, the guys should pose very little challenge to the teacher's pedagogy. Realizing that there are no over-riding anatomical differences in singing for men and women, it is clear that much of the information for teaching CCM styles to women applies to men also.

There are good examples of healthy belting by men. U2's *Vertigo*, and Freddie Mercury's *We Are the Champions* contain what is generally accepted as healthy belting—a megaphone style mouth shape, a somewhat higher larynx and more mixed tone quality.

But, examples of challenging and perhaps unhealthy belting in men are everywhere. *Sunday Bloody Sunday* by U2 contains a style of belting that most men would not be able to sustain due to high tessitura combined with a low larynx and substantial open space in the back of the mouth. *Joe Cocker* is renowned for belting that makes voice teachers cringe, due to the extrinsic tension if nothing else.

Cultural expectations explain many of the problems attached to masculine belting. Creating a macho image makes men more likely to sing with a low larynx to make a tone perceived as manly. Traditional country singers tend to keep their lip opening small and tongue tense—*Travis Tritt* and *Kenny Chesney*—

for a signature sound that is muffled and restrained. Cultural preference for an uncommonly high tenor range in pop, rock and some newer country leaves baritones struggling when covering popular music. Singer/songwriters tend to write in the most popular keys; not in keys best for their own voices. And there is a glorification of raspy sounds made from damaged vocal folds, rather than the false vocal folds.

Is belting a growing concern for men? You bet. Singing higher, louder and stronger is here to stay. Its popularity is entrenched and will become ever more common in music theater as Broadway tries to appeal to baby boomers and generation X. So how about *Green Day*? Not bad.

Helping men develop a fully healthy voice can challenge the stereotypes for uninformed men coming into your studio. They tend to think of their voices as an octave and a half, rather than three octaves. Thankfully there are lots of singers now showing off their full spectrum of sounds, with very healthy voices, that you can refer to as examples of the ultimate goal for your singers. In *The Sweetest Thing*, U2's Bono shows off his upper range, which is developed to a degree most men can't claim. The same can be said for *Muse* and country singer, *Chris Young*.

So don't be afraid to work on belting with your men the same way you do for women. They may call it something different; edge, hard mix or simply yelling, but it is the same laryngeal muscle action and technique, something a good belt teacher should have no problem with. ■

➤ CALL FOR POSTERS ➤

National Opera Association

January, 2011 Convention
San Antonio, Texas

As part of NOA's commitment to the advancement of excellence in opera performance and pedagogy, the San Antonio convention will include a poster session to encourage members, prospective members and friends of NOA to share information about their current research projects.

Authors are invited to submit abstracts for poster presentations on opera-related topics. This session is designed to highlight original research related to opera performance, pedagogy, composition, and production.

DEADLINE: SEPTEMBER 1, 2010

Abstracts should be submitted electronically to Kay Payn, at cpayn@bucknell.edu.



52nd NATS National Conference
June 29–July 3, 2012
Renaissance Orlando at Sea World
Orlando, Florida

Call for Presentations

NATS members and friends are invited to submit proposals for special sessions to be presented at the 52nd National NATS Conference.

Proposals related to the following topics are particularly encouraged:

- ◆ Private Studio
- ◆ Teaching Technology
- ◆ Opera
- ◆ Voice Repertoire
- ◆ The Ear & Hearing
- ◆ Traditional and Commercial Voice Pedagogy
- ◆ Choral and Solo Voice Techniques
- ◆ Contemporary Commercial Singing
- ◆ Voice Science

All proposals must be submitted electronically to

info@nats.org

Proposal guidelines and format are posted at
www.nats.org under program tab

Proposals that do not follow these guidelines will not be considered

Deadline: June 1, 2011

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Voice of Experience—Pearl Shinn Wormhoudt

In each edition, we seek advice from teachers who have devoted decades of their lives to teaching. Pearl Shinn Wormhoudt has been a performer, author and teacher for most of her 94 years.

The way we teach our singers can encourage a healthy technique, an understanding and love of music, and bring the singer to a whole series of new understandings of himself and his musical world. As a result, the singer discovers the freedom to be one's self, express one's self, and explore. However, what happens when a singer tells himself, "That was not good enough." Most likely, the singer will gear up at once to make it better; which often means working harder to get the "right" sound out. Working harder brings tension to breathing and to the throat and facial muscles. So tell the singer, "Don't Work Hard, Work Easy."

The teacher can start the gain for new freedom with various tested movements: Tai Chi Chuan, Alexander Technique, Mentastics, or just simply walking around the studio while vocalizing. As Oren Brown said, "The essence of vocal technique is to perform with the greatest freedom and the least effort." The resulting sound is amazingly individual and fully expressive.

In the last fifty years, voice scientists have taught us a great deal about how the voice works. It is not easy for us to find either the time or the means to gain understanding of all this information, but we must keep at it. We must also not let phys-

iology and physics detract from our paying attention to the singers' psychology.

We are human beings living on this small planet Earth. The Earth revolves around a star (one of thousands in our galaxy) we call the Sun. This sun is so large it could contain many thousand Earths. Our galaxy is one of millions of galaxies, and all of these parts of creation are speedily traveling away from each other; stretching out the universe. As we wonder about our place in the universe, we daily experience human difficulties and triumphs. We need to tell someone about that experience. So first we invent words and have a language for this communication. Words have strong meaning, but they also have "tones" that often tell even more. Now if we put words together to make a poem, that combination of sound and meaning can be even more expressive, as well as descriptive of our psychological needs, understanding, and sharing. Well! What if we add more tones to these poetic words, to make a song? Yes, the singer has a very powerful message.

This may be such a challenge that the singer expects something to go wrong. If it is expected, it usually does. So the teacher helps the student let go of the unrealistic expectations and establish realistic ones. Help her think: "I want to share this music, not be perfect. I can sing this if I do my best." This happy singer finds that just doing her best causes her best to become better.

Two other practices will help release the singer from his or her rules of perfection. One is, in practice, to anchor one's body and mind rhythms into the rhythms of the song by dancing it;

(continues)

2010 Van Lawrence Fellowship Awarded to David Meyer

David Meyer was the 2010 recipient of the annual Van L. Lawrence Fellowship was recently announced by the Voice Foundation. NATS members are encouraged to submit an application for the 2011 award. Details are listed below. CONGRATULATIONS DAVID!

Van L. Lawrence Fellowship for 2011

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 members of The National Association of Teachers of Singing who are actively engaged in teaching. The Fellowship shall be awarded to candidates who have demonstrated excellence in their professions as singing teachers, and who have shown interest in and knowledge of voice science.

Applications should be mailed to **The Voice Foundation, 1721 Pine Street, Philadelphia, PA 19103**. Applications should be postmarked **by November 15, 2010**. The next annual Symposium: Care of the Professional Voice will be held in June 1–5, 2011, in Philadelphia, Pennsylvania. If you have any questions, please contact THE VOICE FOUNDATION OFFICE at 215.735.7999 (phone) or office@voicefoundation.org.

Visit www.nats.org and click on the competitions tab to find complete application instructions.

first, with the piano without singing, and then as one sings. Feeling that rhythm, so related to body rhythms of heart and breath, will enhance the flow between these rhythms and those from the singer's infancy as she developed vocal expressiveness. This flow takes away the rough hesitations to see if the pitch is right, and so forth. The dancing also releases the voice; and some of this release will remain in performance. What a thrill to finally trust one's body, one's mind, one's instrument.

Another practice is to improvise. A singer spends a great deal of time and energy memorizing someone else's creation. The singer needs to take time to realize and practice that he or she is a musician and that music truly comes from the inside out. There is much the singer can discover by making small spontaneous songs, cries, and vocalizes of one's own; as a way of channeling energy, expressing feelings, letting beautiful or interesting sounds and rhythms be free and surprisingly happen. This gives the singer confidence in what his voice can do. Wesley Balk's books have excellent suggestions for improvisations that free one from the rules. Performance is exploring, learning, growing, and sharing; NOT being perfect.

Another point concerns the resistance encountered in the student. This hazard is a broad one, the feeling of losing parts of one's self, of losing identity and not wanting to recognize the developing coordination and sounds as one's own. We can understand this more if we look at the meaning of the word "person." The Latin meaning of "per sona" was "through the sound," since in ancient dramas the sound was coming through a mask. One area of loss concerns speech patterns and certain

sound qualities that have belonged to the student since he learned to talk. The teacher begins very early asking the student to modify that ingrained diction or tonal production. It can be threatening to the singer, when these strange sounds emerge from him or her. This is why the modification in diction should proceed only as fast as a tender psyche will allow.

Changing the breathing from a hectic or shallow action to a slower, deeper one can give a sense of kinesthetic loss; a feeling that perhaps one is not getting any air at all. Luckily this panic is soon overcome as the new deeper breath is felt in its oxygen-giving, calming, and instrumental results. A singer's adage: "Breath control is ninety percent courage."

Let's return to two points that are profoundly related; that is, self-confidence and the body/mind relationship. Few of my students are aware of what a magnificent brain they have. When I tell the student she has up to ten billion neurons in her head, more than all the atoms in our galaxy, with an almost endless number of possible connections or synapses, she gasps. And begins to think, that maybe, maybe she's got something in her head she can rely on. ■

*Pearl Shinn Wormhoudt, at age 94, has more than 40 years of professional teaching "done" and still gives lessons. She has written *Building the Voice as an Instrument* and *With a Song in My Psyche, On the Psychology of Singing and Teaching Singing*. <http://pearlwormhoudt.com/>*

See Pearl interviewed on YouTube

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

You are cordially invited to attend the Seventh Annual New Voice Educators Symposium from February 11th-12th, 2011 (Friday-Saturday) at Indiana University, Bloomington. The symposium, sponsored by Indiana University Student N.A.T.S., is designed to provide for new and future voice teachers an opportunity to present an academic paper, to learn, and to network in a collaborative, professional and friendly environment. The symposium is a free event but does not include travel expenses. If you wish to present, please submit an abstract of your proposed presentation by January 8th, 2011. Those who wish to attend and elect not to present are also welcome. Please register with IU SNATS prior to February 1st, 2011. **Please include your name, contact information and email address in your notification.** You will be sent an electronic confirmation and travel information. There is no need to register if you are selected to present a paper at the symposium. Please send abstracts and registration requests electronically to:

Jerome Sibulo
Vice President; Co-chairperson, New Voice Educators Symposium
IU Student N.A.T.S.
jsibulo@indiana.edu

I hope to see you in Bloomington in February!

All the best regards,

Sean McCarther, President, IU student N.A.T.S.

Dr. Brian Horne, Faculty Advisor, IU student N.A.T.S.



Redefining the Private Voice Studio

by Cynthia Vaughn

The “private” voice studio is a myth. In the *Age of the Entrepreneur*, unaffiliated voice studios are often very public enterprises with websites, Facebook fan pages, Tweets, and perhaps even a webcam for internet [Skype](#) lessons. One reason for the increased visibility and growth of independent voice studios is the proliferation of “reality” television. Millions of potential voice students are convinced that “America’s Got Talent” and that they may be “The Next Great Star.” At the very least, singing in public has become socially acceptable and enjoyable!

Traditional university voice programs designed to train future teachers, classical singers, and music theater performers leave the vast majority of singers and would-be-singers to study in independent studios. To fill that gap, many midlife entrepreneurs are starting their own businesses due to “longer, healthier lives and changes in job tenure.” ([Kaufman Foundation](#), 2009) Student-NATS members are adding business classes to their arts courses and embracing technology such as web-based studio management, and audio/video resources.

Simplifying the Process for Potential Students

Your students may include American Idol contenders, older recreational singers, jazz/pop/rock/theater singers, classical singers, church singers, recording artists . . . in other words: children, teens, their parents, and grandparents.

Frequently asked questions are:

- ◆ What are your qualifications?
- ◆ What styles of singing do you teach?
- ◆ What levels of singers do you teach?
- ◆ How much will lessons cost?
- ◆ Where do you teach?
- ◆ When do you teach and what times are currently available?

You could spend 15–30 minutes of your valuable time on the telephone answering these routine questions, or you can make this information easily available online, along with student testimonials, photos of your studio, video clips, and a Google map. Then the potential student can skip right to “When can I start? And do you accept credit cards?”

Don’t be timid about posting your experience, qualifications, degrees, NATS membership and lesson rates for all the world to see. Students searching for qualified local singing teachers are not usually looking for “cheap” voice lessons. If your rates are too low, some students will pass you by in search of a better (i.e. more expensive) voice teacher.

Technology for Studio Management

Whether you teach by yourself in a home studio, or contract other teachers for your independent music school, you’ll need efficient ways to manage your business. The Internet can help you with **organization, marketing, and innovation**:

- ◆ Web-based music studio management software such as [www.MusicTeachersHelper.com](#), [www.StudioHelper.com](#), and [www.jackrabbitmastermind.com](#), provide a studio website, registrations, invoices, payment, credit card processing, and lesson scheduling.
- ◆ Web-based music lesson marketing, such as [www.TeachStreet.com](#) can help you attract students in your area.
- ◆ Social media at [www.facebook.com](#) creates an online presence and community for your voice studio. If you have a personal Facebook page, consider a separate Facebook page for your business that is global and searchable. *My rule? Never post anything I wouldn’t want my grandmother to see!*
- ◆ A [www.twitter.com](#) account for your studio will connect you to local businesses, artists, concert venues, and arts calendars
- ◆ Create and share original curriculum materials through sites such as [www.TeachersPayTeachers.com](#)

Most importantly, update your NATS teacher listing and make sure that potential students can find you in the cyber forest. SEO tips (Search Engine Optimization) will lead a path to your studio. If *Hansel and Gretel* had Google instead of bread crumbs, it might have been a One-Act Opera. ■

*Cynthia Vaughn and Kristine Hurst-Wajszczuk presented “Studio Management and Technology” for the 2010 NATS Conference. Vaughn is founder/director of [MagnoliaMusicStudio.com](#), co-author of *The Singing Book with Meribeth Dayme*, and publisher’s liaison for the NATS Intern program.*

October 1, 2010 – Membership Dues Renewal for 2010 Begins

January 31, 2011 – Deadline to Submit Membership Dues Renewal

February 1, 2011 – Late Fee of \$10 Applied to Membership Dues Renewal

Unique Opportunities

By Devon Louise Bakum

In the bustle of busy professional lives, family demands, and limited financial resources, it can be difficult for a self-employed teacher to find, schedule, or afford rewarding opportunities for continuing education. Opportunities abound, however, if you know where to look.

Start with your local paper. Free lectures are usually listed in the entertainment portion of the paper. Universities frequently have concerts and lectures open to the public. This past spring, I attended a lecture series offered by a local college on performance anxiety and learned some great new techniques to share with students.

Check your local hospitals. World Voice Day is celebrated each April 16 and frequently prompts public health lectures on the subject.

Ask to observe things that interest you. After attending a lecture offered by a voice rehabilitation clinic, I requested and was given the opportunity to spend a day observing the work of a voice therapist. Attend any appointments your students may have with a laryngologist. Not only will you find it incredibly informative, but your input may be invaluable to the doctor. Ask to attend studio voice classes or to observe when a colleague has a private lesson.

(continues)

2009 Fiscal Year Audit Summary

COMPARITIVE STATEMENT OF FINANCIAL POSITION

Years Ended December 31, 2009 and December 31, 2008

	December 31	
ASSETS	2009	2008
Current funds—Unrestricted		
Cash in Banks	\$ 293,771.56	\$ 297,152.27
Certificates of Deposit	\$ 160,221.71	\$ 202,121.56
Publication Inventory	\$ 15,000.00	\$ 15,000.00
Prepaid Expense	\$ 2,310.75	\$ 1,720.00
Prepaid Loan Costs	\$ 5,346.32	\$ 5,660.32
Accounts Receivable ICVT	0.00	\$ 12,140.20
Total Current Funds	\$ 476,650.34	\$ 533,794.35
Fixed Assets		
Unit 401 & 402 9957 Moorings Drive, Jacksonville, FL	\$ 351,479.00	\$ 351,212.00
Equipment	\$ 70,714.00	\$ 66,951.78
Less: Accumulated Depreciation	\$ (85,330.00)	\$ (70,758.51)
FIXED ASSETS—NET	\$ 336,863.00	\$ 347,405.27
TOTAL ASSETS—UNRESTRICTED	\$ 813,513.34	\$ 881,199.62

The 2009 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 unqualified report and opinion letter of the auditor is available from 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 here. The auditor's report, and the notes that accompanied the report are an integral part of the audit statements.

	December 31	
LIABILITIES AND FUND BALANCE	2009	2008
Liabilities		
Mortgage Payable—Units 401 & 402, 9957 Moorings Dr.	\$ 227,110.39	\$ 233,820.08
Prepayment of Dues	\$ 203,888.00	\$ 249,488.00
TOTAL LIABILITIES	\$ 430,998.39	\$ 483,308.08
NET ASSETS—UNRESTRICTED	\$ 382,514.95	\$ 397,891.54

Volunteering is a great way to observe situations that might otherwise be closed to you. I have used my piano skills to gain entry to private voice lessons taught by Metropolitan Opera singers, classes on teaching voice to changing middle school voices, college auditions, and audition workshops. As a board member for a youth music performance club, I was treated to lectures from, and personal introductions to, some of the biggest conductors in my area. A local music academy was sponsoring a workshop on preparation for college auditions; I volunteered to serve on the panel and learned much from the specialists in other fields, all for the cost of a single afternoon's time.

Listen! We have so many opportunities to find and hear music. XM and Sirius radio have whole stations devoted to opera, classical music, music theater, and a whole host of other genres. These stations will introduce you to some great new repertoire. YouTube is a goldmine. Not only can you find virtually any piece of music in multiple performances, it has a feature following any search that directs you to similar music that you might also enjoy. Interlibrary loans open entire networks for lending, including CDs, scores and technical volumes from academic libraries.

Find your weaknesses and read up. Again, use your local library as a resource for literature on repertoire, language, physiology, music history, or a host of other subjects. Internet searches will yield incredible amounts of information (sometimes conflicting or inaccurate—use with caution!) You may find classes offered on these subjects at local colleges that can frequently be audited for free or reduced fees. If you have the time and the means, I would encourage all teachers to continue private study. Despite all our knowledge and experience, it is so easy to fall into bad habits when we go too long without correction. Not only does this detract from our own singing, it causes us to model poorly for our students.

No matter how much we know on the subject of teaching voice, there is always more to learn. Seek opportunities for growth that fit the demands of your schedule and budget. They are out there and will improve your teaching and your craft. **Remember, to instill a love of learning in our students, we must nurture it in ourselves.** ■

Devon Louise Bakum, dbakum@gmail.com, is two-time past president of Western Mass NATS and runs a private studio in Wilbraham, MA. She holds a BA from Bucknell University.

In Memoriam

March 2010 – July 2010

Lorraine Alfaro
Marguerite Brockway
Mary Davenport
Shirlee Emmons

Debra Mascia
Hugh McElrath
Onnalee Grimes Miller
Ethel Orpen

Chloe Owen
Blanche Thebom
Dorothy Traub

➤ **51st National Conference CD and DVD Sets Now Available!** ➤

Master Class and Breakout Sessions are now available on CD and DVD from the 2010 Salt Lake City National Conference. Not all sessions are available in both formats. For the complete order form and information, visit the NATS website at www.nats.org and click on the link on the home page to download the order form or you can contact:

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