

NATS National Mentoring Collaborative Mentors

Alfonse Anderson:

Voice teaching of Classical singers, some musical theatre and popular styles.

Teaching of all voice types including countertenors.

Mentoring of DMA's through their degree planning and research.

Recruitment techniques.

Diversity and inclusion mentoring.

Contact: c/o University of Nevada Las Vegas

Elizabeth Benson:

Musical theatre expert, with special expertise in crossing over from Western European Classical to American Musical Theatre. I can help you draw from diverse pedagogical perspectives to support functional and sustainable singing in any style. I work in a university theatre department, so I can help with academic job applications. I am also a certified Voice Rehabilitation Specialist through Vocal Health Education (U.K.), so I can support teachers and students through vocal health challenges.

Contact: c/o Auburn University

Ken Bozeman:

Teachers of college age or higher and young professionals. Acoustic vocal pedagogy, and pedagogy in general. Classical repertoire experience, pedagogy for contemporary styles (not repertoire).

Contact: kenneth.w.bozeman@lawrence.edu

Karen Brunssen:

Expertise in how the voice changes from birth through old age, navigating the academic landscape for retention, tenure, and promotion, Baroque music, mezzo soprano repertoire, studio teaching techniques and considerations, professional development and NATS in particular, connectivity internationally, nationally, and locally, writing a book about the voice and what publishers are looking for, how to promoting oneself for presentations, master classes, recitals, etc.

Contact: c/o Bienen School of Music, Northwestern University

Katherine Ciesinski:

Expertise in the areas of vocal pedagogy, applying healthy technique in various musical genres, university hiring and promotion strategies, personal career planning, inclusive curriculum, accessible course design, and arts-medicine research.

Contact: c/o Eastman School of Music

Lynn Eustis:

Classical Voice: undergraduate, graduate, and professional levels

- technique and how to incorporate it within different styles
- negotiating foreign languages, especially French
- choral singing (school and professional choral work)

Musical Theater: approaching this repertoire as a classical singer

Academia: finding and keeping an academic position; working in administration

Contact: c/o Boston University

Jeanne Goffi-Fynn:

Teaches and mentors in both the studio and classroom across styles and ages emphasizing a student-centered approach with a science informed practice.

Contact: c/o Teachers College, Columbia University

Sarah Holman:

Areas of strength as a mentor are in teaching undergraduate vocal performance students in classical and music theater. vocal health, cognitive learning, strategies to create equity in the studio, obtaining tenure, and creating professional opportunities for colleagues.

Contact: c/o Wheaton College

Errik Hood (he/him/his):

Classical voice, musical theater voice, functional cross-training of singers, and instructors of voice pedagogy.

Contact: c/o Steinhardt School, New York University

Ian Howell:

Functional voice training, functional listening skills, college, pre-professional, and professional voice, voice pedagogy curricular design, voice acoustics, voice perception, baroque rhetoric and interpretation, online teaching technology.

Contact: <https://www.ianhowellcountertenor.com>

Lorna MacDonald:

Vocal pedagogy, voice science, student-centered teaching, multi-media creative work.

Contact: c/o University of Toronto

Lynn Martindale:

Private studio (MT & Classical)

Young students (8-13)

Girl's changing voices

High school (14-18)

Young men's changing voices

College audition prep (MT & Classical)

Singing/Acting Performance Skills

Contact: linhartvoice@gmail.com

Lori McCann:

All levels of collegiate applied voice from freshman to Artist Diploma. High school and professional singers in both classical and musical theater. Lyric Diction, Vocal Pedagogy. Interest in vocal training in European conservatories and Schools of Music. Passionate about Latin American and Iberian Art Song, published on the Auvergnat dialect (Canteloube's *Chants d'Auvergne*). Navigating the academic application process as well as tenure and promotion. Chairing a voice department.

Contact: c/o Cali School of Music, Montclair State University

Catherine McDaniel:

Diction—English, French, German, Italian, Spanish, Latin, etc

Vocal technique for opera and musical theater—similarities and differences involved

Training the crossover singer

Healthy Habits for the Successful Singer

Contact: c/o Oklahoma City University

Mark McQuade:

Making the move from higher ed to secondary education. Teaching voice, directing opera, vocal pedagogy.

Contact: mark@nats.org

John Nix:

Mentoring young teachers in the repertoire selection process, especially Western Classical and MT

Mentoring teachers about teaching voice types far different than their own, especially trebles teaching

TBB and TBB teaching trebles

Design of corrective techniques and exercises

Use of SOVTs in singing teaching

Voice acoustics and vowel modification strategies

Structure of practice - exercise physiology and motor learning principles

Teaching older adults

Use of technology in the studio

Those in academia who need help with getting a research agenda started

General in-the-studio guidance and feedback

Contact: c/o University of Texas at San Antonio

Nick Perna:

Pedagogy, voice research, acoustics, cross training

Contact: c/o University of Colorado Boulder

Marcía Porter:

Organizing/planning throughout one's pre-tenure years.

Contact: c/o Florida State University

Hilerie Klein Rensi:

Higher Voice Method, variety of styles, online course development, independent studio.

Contact: hilerie@highervoicestudio.com

Christianne Roll:

Professional and educational background in musical theatre vocal performance and pedagogy. Expert on the female musical theatre belt voice production. Building rapport, motivation strategies, and positivity in the voice studio.

Contact: c/o Florida Southern University

Loraine Sims:

Working with transgender singers, balancing an academic career with research or performance goals, and voice pedagogy.

Contact: c/o Louisiana State University

Derrick Thompson:

Solo vocal repertoire of the Baroque through the Romantic period. Works of Black composers - primarily spirituals. Choral repertoire of all styles, and rehearsal and lesson techniques and management for the developing choral director and voice instructor.

Contact: c/o Kutztown University

Cynthia Vaughn:

Transitions from independent studio to academia, academia to independent studio. Small business strategies, writing/publishing. NATS Intern program. Group-voice, teaching older adults.

Contact: CynthiaVaughn@icloud.com

Edrie Means Weekly:

Vocal pedagogy, Music Theatre singing styles, Commercial singing styles, Opera, Research.

Contact: c/o Shenandoah University